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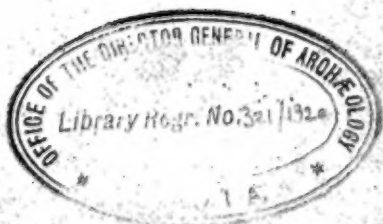
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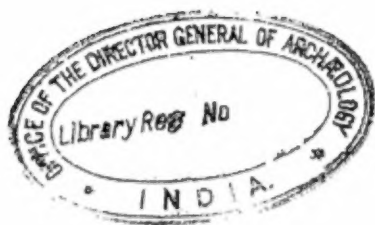


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## ACHILLES TATIUS



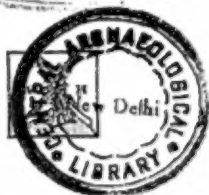
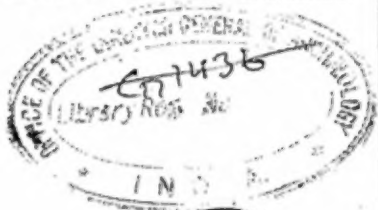




# ACHILLES TATIUS

WITH AN ENGLISH TRANSLATION BY  
S. GASELEE, M.A.

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## INTRODUCTION

### I

We know very little of the author of the *Clitophon* and *Leucippe*. Suidas<sup>1</sup> speaks of him thus: "Achilles Statius<sup>2</sup> of Alexandria: the writer of the story of Leucippe and Clitophon, as well as other episodes of love,<sup>3</sup> in eight books. He finally became a Christian and a bishop. He also wrote a treatise on the sphere, and works on etymology, and a mixed narration telling of many great and marvellous men. His novel is in all respects like that of the other writers of love-romances." It is possible that our author became a Christian later in his life (though there is certainly no sign of any such tendency in

<sup>1</sup> The lexicographer who wrote in the tenth century, but made much (and usually accurate) use of earlier materials.

<sup>2</sup> *Sic*. We find the correct form of the name in the MSS. of our author and in other places where he is casually mentioned by late grammarians and scholiasts.

<sup>3</sup> This may either be interpreted that he wrote other novels with a love-interest, or as referring to the various loves, happy and unhappy, which are represented in the present work, subordinate to the main passion of the hero and heroine.

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his work), but the statement that he ended in the episcopate should be looked upon with caution: it is probably a reflection of the similar story told of Heliodorus, the older novelist. His date is not easy to place with accuracy: it seems certain that in his style or language he imitates certain writers of the third century A.D., and on the other hand palaeographical considerations forbid us to attach a much later date than the early fourth century to the Oxyrhynchus papyrus fragment mentioned below, so that we shall not be far wrong if we give the end of the third century as the approximate date of the composition of the novel. There is no particular reason to doubt the statement of Suidas and of some of the MSS. of the novel that the author was a native of Alexandria, and the somewhat exaggerated description of the beauties of the city at the beginning of Book V. would seem to be evidence of the writer's patriotism. The scholiast Thomas Magister calls him an orator (*ὁράτωρ*), and he may well have been an advocate: his general style is redolent of the rhetorician, and the lawsuit towards the end of the romance betrays a practised hand in the speeches on both sides. It will by now be apparent to the reader how much of our knowledge of Achilles Tatius is little more than conjecture on somewhat

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narrow grounds: one can only say that he seems to come towards the end of the school of the Greek novelists<sup>1</sup> which flourished from the first to the third century A.D., and he certainly became one of the most popular, for he was widely read throughout later Greek and Byzantine days.

Beyond the passage of Suidas mentioned above, the references to our author in antiquity are very few. Photius<sup>2</sup> in his great *Bibliotheca* has more than one reference to him, praising his literary art and powers as a *raconteur*, but censuring some of the episodes and digressions as inconsistent with the standard of purity that a Patriarch could desire: "in this respect alone is Achilles Tatius inferior to Heliodorus." We have a formal comparison of the two authors from the pen of Michael Psellus; it is too long to give here, but may be found on pp. cvi-cxiv of Jacobs' edition, and is an interesting example of eleventh century criticism, for, besides ethical comparisons, the styles of narration are set against one another with plentiful illustration and considerable acumen.

<sup>1</sup> See a short general article on the Greek novelists printed as an appendix to the Loeb Series edition of Longus and Parthenius.

<sup>2</sup> Patriarch of Constantinople, 858-880: a man of real erudition, but not quite equal judgment.



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Almost the only other reference to our author in ancient literature is an epigram in the *Palatine Anthology* (ix. 203), which is ascribed in the *lemma* as "by Photius, patriarch of Constantinople: but others say that it is by Leon the philosopher."

Φωτίου Πατριάρχου Κωνσταντινουπόλεως, ἄλλοι  
δὲ φασιν Λέοντος τοῦ φιλοσόφου

εἰς τὴν βίβλον Λευκίππου

Ἐρῶτα πικρὸν, ἀλλὰ σίφρστα βίον  
ὁ Κλειτοφῶντος μὲν παρεμφαίνει λόγος·  
ὁ Λευκίππου δὲ σωφρονέστατος βίος  
ἀπαντας ἐξίστησι, πῶς τετυμμένη  
κακαρμένη τε καὶ κατηχρειωμένη,  
τὸ δὴ μέγιστον, τρίς θανοῖς' ἐκαρτέρει.  
εἴπερ δὲ καὶ σὺ σωφρονεῖν θέλῃς, φίλος,  
μὴ τὴν πύριργον τῆς γραφῆς σκόπει θέαν,  
τὴν τοῦ λόγου δὲ πρῶτα συνδρομὴν μάθε·  
πρῶτα γὰρ τοὺς ποθοῦντας ἐμφρόνως.

There are difficulties in both ascriptions: the style of prosody is too late and accentual for Leon (and his other epigrams are hardly of the same style), and the sentiment of the little poem is rather more favourable to the moral standard of the novel than we should expect if we judge from the other mentions by Photius. This attribution is, however, the more probable of the two—and the real point of the

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epigram is that the reader is not to allow himself to be distracted by any of the incidents of the novel, but to profit by the lesson of the main plot, which is undoubtedly, considered as a whole, a panegyric of chastity.

### II

It must frankly be admitted that a critical edition of Achilles Tatius, founded on a complete collation of the manuscripts, has yet to be made. The manuscripts, with one notable if fragmentary exception presently to be mentioned, are all late and do not vary very much among themselves in date or excellence: they are described at length on pp. lxxviii–xciii of the *Prolegomena* to Jacobs' edition. It will here be sufficient to state that most are of the fifteenth or even of the early sixteenth century,<sup>1</sup> and though no "stemma codicum" has yet been produced showing their relationship, they are clearly all derived from a common ancestor not very distant from their own time; in none of them are there any traces of an independent tradition: one of the MSS. in the Vatican seems rather better than the

<sup>1</sup> Two MSS.—one at the Vatican and the other at Florence—seem to be as early as the thirteenth century. The former is perhaps the best single authority for the text.

## INTRODUCTION

rest, but there is indeed little to choose, and no edition of Achilles Tatius that has yet appeared is definitely founded on any one manuscript. The text in the present volume is frankly eclectic: I have taken what I believed to be the best readings from whatever source I could find them, fully recognizing that the present must be considered an *interim* edition until some competent scholar devotes the necessary time and skill to a complete examination of the existing authorities. There is, however, a single authority for one short passage which we must examine further.

The papyrus (GH) of the text was discovered at Oxyrhynchus and published in vol. x. of Grenfell and Hunt's *Oxyrhynchus Papyri*, p. 135, No. 1250. It measures 24.4 by 22.5 centimetres and contains three consecutive and nearly complete columns of the text, of which two are reproduced in a facsimile by Grenfell and Hunt. The papyrus is now in the Bodleian Library at Oxford.

The fragment is some thousand years older than any extant MS. of our author, and naturally presents a better text; those of its readings which are clearly the true original have been incorporated into the text of this edition, and attention has been called in a footnote to other places where it is probably correct. It is, however, satisfactory to find that

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our MSS., late as they are, have not habitually lost the truth, and that several places which have been doubted and freely altered by modern editors are corroborated in their traditional form by the new fragment.

There is, however, one important divergence in the papyrus: it is a matter of order, chapters ii. and iii. §§ 1-2 of Book II. being placed between chapters viii. and ix. I will here quote the words of Grenfell and Hunt, who express clearly and concisely the exact state of affairs: "Some slight changes in the transitional phrases are made, so that the passage as it stands runs quite smoothly. But the last section of chapter iii. would not join on to the end of chapter i., and there must have been a larger modification at this point. The abruptness of that section had already been observed by Jacobs, who suggested that something had fallen out. These remarkable divergences of the papyrus from the current version seem capable of two explanations. Either there were two redactions of the romance, a view which was suggested long ago by Salmasius but was vigorously contested by Jacobs, or possibly a leaf in the archetype from which the medieval MSS. were devised was copied in the wrong position and the dislocation has been concealed by subsequent

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patching. The omission in some MSS. of the words *καὶ ἄρα . . . καὶ οὕτως ἦν*, in others of *καὶ ἔτι . . . καὶ οὕτως ἦν* at the beginning of chapter ii. might be taken to point in that direction." The second explanation, or something like it, seems the more probable; but after considerable hesitation no change from the traditional order has been made in the present edition. It would have been necessary to make some kind of bridge between the end of chapter i. and the latter part of chapter iii., which would have presented considerable difficulties, and the story, which now reads continuously, would run less smoothly if such a course were adopted. It was therefore thought sufficient to chronicle the fact of the variant order in the papyrus, and to allow readers to try for themselves the difference that this changed order would have made.

But the most important service rendered by GH to the study of our author is in its date. It had been the fashion of the last few years to bring Achilles Tatius down to a rather late date—to make all the novelists later than had previously been supposed, and to put Achilles Tatius as the last of them, except the Byzantines, after a considerable interval; it was thus a common-places among the best German critics to speak of him

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as writing in the fifth<sup>1</sup> or sixth<sup>2</sup> century. But palaeographical reasons forbid us to consider GH as having been written later than the first half of the fourth century, and we must therefore not suppose that the *Clitophon and Leucippe* was composed after 300 A.D. Achilles Tatius must thus, as Grenfell and Hunt remark, be placed only a generation after Heliodorus, and if he comes at the end of the earlier school of Greek novelists he is only just the last of them.

### III

#### BIBLIOGRAPHY

The first appearance in print of any part of Achilles Tatius was a Latin translation of the last four books by Annibale della Croce (Crocerius) of Milan (Lyons, 1544); in a second edition (Basle, 1554) he translated the whole.

The Greek text first appeared at Heidelberg in 1601, with Longus and Parthenius in the same volume. The edition of Sabausius (Leyden, 1640) was both critically and exegetically of great importance, as was that of F. Jacobs (Leipzig, 1831);

<sup>1</sup> Rohde, *Der griechische Roman*, p. 473.

<sup>2</sup> Schmidt in Pauly-Wissowa, s.v. "Achilles Tatius." But Schmidt had somewhat reconsidered his views in favour of a rather earlier date in his edition of W. v. Christ's *Geschichte der griechischen Literatur* (5th ed.), II. ii. p. 854 (1913).

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this is indeed still the fullest and in many ways the most valuable edition, especially for the very elaborate notes. Since that time the most important texts are those of G. A. Hirschig (Paris, Firmin-Didot, 1856, still in print) and R. Hercher (Leipzig, Teubner, 1858).<sup>1</sup> The last-named is long out of print, and it is said that another edition is in preparation for the Teubner series.

There are translations into Italian by L. Dolce (Venice, 1546) and Angelo Coccio (Venice, 1550); into French by F. de Belleforest (Paris, 1565), Jacques de Bicheville (Lyons, 1573), Jean Baudouin (Paris, 1635), and L. A. Du Perron de Castern (Amsterdam, 1733); into German (anonymous) in 1670, by D. C. Seybold (Leipzig, 1772), and by F. Ast and G. Guldenspiegel (Leipzig, 1802); and into English by W. B[arton] (London, 1597),<sup>2</sup> Anthony Hodges (Oxford, 1636), Anonymous (London, 1720), and by Rowland Smith (Hahn's Library, London, 1848).

Reference should also be made to a general bibliography in the article mentioned in note 1, p. ix.

<sup>1</sup> Both these are in collected editions of the Greek novelists (*Scriptores Graeci Graeci*).

<sup>2</sup> Only one copy of this book exists, now in the possession of the present writer. For details see the Literary Supplement of the Times, February 10, 1945, and Appendix C to Wolf's *Greek Romances in Elizabethan Fiction*, New York, 1912.

ACHILLES TATIUS



# ΑΧΙΛΛΕΩΣ ΤΑΤΙΟΥ

ΑΛΕΞΑΝΔΡΕΩΣ

ΤΩΝ ΚΑΤΑ

ΛΕΥΚΙΠΠΗΝ ΚΑΙ ΚΛΕΥΦΩΝΤΑ

Α'

1. Σιδῶν ἐπὶ θαλάσῃ πόλις· Ἀσσυρίων ἡ θάλασσα· μήτηρ Φοινίκων ἡ πόλις· Θηβαίων ὁ δῆμος πατήρ. Ἐίδυμος λιμὴν ἐν κόλπῳ πλατύς, ἡρέμα κλείων τὸ πέλαγος. ἢ γὰρ ὁ κόλπος κατὰ πλευρὰν ἐπὶ ἑξιά κοιλαίνεται, στόμα δεύτερον ὁρώ-  
ρυκται, καὶ τὸ ὕδωρ αὖθις εἰσρεῖ, καὶ γίνεται τοῦ  
λιμένου ἄλλος λιμὴν, ὡς χαιμάζειν μὲν ταύτη τὰς  
ὀλκάδας ἐν γαλήνῃ, θερίζειν δὲ τοῦ λιμένου εἰς τὸ  
προκόλπιον.

2 Ἐνταῦθα ἦκων ἐκ πολλοῦ χειμῶνος, σῶστρα  
ἔθρον ἐμαντοῦ τῇ τῶν Φοινίκων θεᾷ· Ἀστάρτην  
αὐτὴν οἱ Σιδῶνιοι καλοῦσιν. περιῶν οὖν καὶ τὴν  
ἄλλην πόλιν καὶ περισκοπῶν τὰ ἀναθήματα, ὁρῶ  
γραφὴν ἀνακειμένην γῆς ἅμα καὶ θαλάσσης.

# ACHILLES TATIUS OF ALEXANDRIA

## THE ADVENTURES OF LEUCIPPE AND CLITOPHON

### BOOK I

1. Sidon is on the sea-board of the Assyrian Ocean: it is the Phoenicians' mother city, and its people may be termed the father of the Thracian race. There is a double harbour in the bay, wide within but with a narrow entrance so as to land-lock the sea by a gentle curve: where the bay makes an inward turn towards the right, a second inlet has been channelled out, for the water to run in, and thus there is formed a further harbour behind the first, so that in winter the ships can lie safely in the inner basin, while in summer they need not proceed further than the outer port.

On arriving there after a severe storm, I went to make my votive offerings for my safe arrival to the Phoenicians' goddess; Astarte the people of Sidon call her: as I was thus walking about the city, paying especial attention to the temple-offerings, I saw a picture hanging up which was a landscape and a sea-

Εὐρώπης ἡ γραφή· Φοινίκων ἡ θάλασσα· Σιδῶνος  
 3 ἡ γῆ. ἐν τῇ γῇ λειμῶν καὶ χορὰς παρθέμων· ἐν τῇ  
 θαλάσσῃ ταῦρος ἐνίχeto, καὶ τοῖς νύτοισ καλῇ  
 παρθένος ἐπεκάρητο, ἐπὶ Κρήτην τῷ ταύρῳ  
 πλέουσα. ἐκέμα πολλοῖς ἀνθεσιν ὁ λειμῶν δέν-  
 δρων αὐτοῖς ἀνεμέμκτο φάλαγγ καὶ φυτῶν·  
 συνεχῇ τὰ δένδρα, συνηρεφῇ τὰ πέταλα· συνεπτον  
 οἱ πτέρθοι τὰ φύλλα, καὶ ἐγένετο τοῖς ἀνθεσιν  
 4 ὄροφος ἡ τῶν φύλλων συμπλοκή. ἔγραψεν ὁ  
 τεχνίτης ὑπὸ τὰ πέταλα καὶ τὴν σκιάν· καὶ ὁ  
 ἥλιος ἡρέμα τοῦ λειμῶνος κάτω σποράδην διέρρει,  
 ὅσον τὸ συνηρεφὲς τῆς τῶν φύλλων κόμης ἀνέφ-  
 5 ξεν ὁ γραφεύς. ὅλον ἐτείχιζε τὸν λειμῶνα περι-  
 βολή· εἰσω δὲ τοῦ τῶν ὀρέφων στεφανώματος ὁ  
 λειμῶν ἐκάθητο. αἱ δὲ πρασιαὶ τῶν ἀνθέων ὑπὸ  
 τὰ πέταλα τῶν φυτῶν στοιχηδὸν ἐπεφύκεσαν,  
 νάρκισσος καὶ ῥέδα καὶ μύρριναί. ὕδωρ δὲ κατὰ  
 μέσον ἔρρει τοῦ λειμῶνος τῆς γραφῆς, τὸ μὲν  
 ἀναβλύζον κίτῳθεν ἀπὸ τῆς γῆς, τὸ δὲ τοῖς  
 6 ἀνθεσι καὶ τοῖς φυτοῖς περιχεόμενον. ὀχετηγός  
 τις ἐγέγραπτο δέκελλαν κατέχων καὶ περὶ  
 μίαν ἡμέραν κεκυφὼς καὶ ἀνέγων τὴν ὁδὸν τῷ  
 ρεύματι.

Ἦν δὲ τῷ τοῦ λειμῶνος τέλει πρὸς ταῖς ἐπὶ θά-  
 λασσαν τῆς γῆς ἐκβολαῖς τὰς παρθένας ἔταξεν ὁ  
 7 τεχνίτης. τὸ σχῆμα ταῖς παρθένοισ καὶ χαρὰς καὶ  
 φόβου. στέφαισι περὶ τοῖς μετώποις ἐδεσμένοι·  
 κόμαι κατὰ τῶν ὤμων λευμέναι· τὸ σκέλος πᾶν  
 γεγυμνωμέναι· τὸ μὲν ἄνω, τοῦ χιτῶνος, τὸ δὲ  
 κάτω, τοῦ πεδύλου, τὸ γὰρ ζῶσμα μέχρι γόνατος  
 ἀνεῖλκε τὸν χιτῶνα· τὸ πρόσωπον ὠχραί· σεση-  
 ρυῖαι τὰς παρειάς· τοὺς ὀφθαλμοὺς ἀνοίξασαι πρὸς

scape in one. The painting was of Europa: the sea depicted was the Phœnician Ocean; the land, Sidon. On the land part was a meadow and a troop of girls: in the sea a bull was swimming, and on his back sat a beautiful maiden, borne by the bull towards Crete. The meadow was thick with all kinds of flowers, and among them was planted a thicket of trees and shrubs, the trees growing so close that their foliage touched: and the branches, intertwining their leaves, thus made a kind of continuous roof over the flowers beneath. The artist had also represented the shadows thrown by the leaves, and the sun was gently breaking through, here and there, on to the meadow, where the painter had represented openings in the thick roof of foliage. The meadow was surrounded on all sides by an enclosure, and lay wholly within the embowering roof; beneath the shrubs grass-beds of flowers grew orderly—narcissus, roses, and larks; in the middle of the meadow in the picture flowed a rivulet of water, bubbling up on one side from the ground, and on the other watering the flowers and shrubs; and a gardener had been painted holding a pick, stooping over a single channel and leading a path for the water.

The painter had put the girls at one end of the meadow where the land jutted out into the sea. Their look was compounded of joy and fear: garlands were bound about their brows; their hair had been allowed to flow loose on their shoulders; their legs were bare, covered neither by their tunics above nor their sandals below, a girdle holding up their skirts as far as the knee; their faces were pale and their features distorted; their eyes were fixed wide

τὴν θάλασσαν· μικρὸν ὑποκεχηρυγίαι τὸ στόμα,  
ὥσπερ ὑφίσειν ὑπὸ φόβου μέλλονσαι καὶ βοήν·  
8 τὰς χεῖρας ὥς ἐπὶ τὸν βοῦν ὤρεγον· ἐπίβαινον  
ἄκρας τῆς θαλάσσης, ὅσον ὑπεράνω μικρὸν τῶν  
ταρσῶν ὑπερέχειν τὸ κύμα· ἐφόεσαν δὲ βούλεσθαι  
μὲν ὥς ἐπὶ τὸν ταῦρον ὀραμεῖν, φοβεῖσθαι δὲ τῇ  
θαλίᾳ προσελθεῖν.

Τῆς δὲ θαλάσσης ἡ χροιά διπλῇ· τὸ μὲν γὰρ  
πρὸς τὴν γῆν ὑπέρυθρον, κυάνεον δὲ τὸ πρὸς τὸ  
9 πέλαγος· ἀφρὸς ἐπεπαίητο καὶ πέτραι καὶ  
κύματα· αἱ πέτραι τῆς γῆς ὑπερβεβλημέναι, ὁ  
ἀφρὸς περιδευκαίνων τὰς πέτρας, τὸ κύμα κορυ-  
φούμενον καὶ περὶ τὰς πέτρας λύομενον εἰς τοὺς  
ἀφρούς· ταῦρος ἐν μέσῃ τῇ θαλάσσῃ ἐγέγραπτο  
τοῖς κύμασιν ἐποχούμενος, ὥς ὄρουσ ἀναβαινόντος  
τοῦ κύματος, ἐνθα καμπτόμενον τοῦ βούς κυρ-  
10 τοῦται τὸ σκέλος· ἡ παρθένος μέσοις ἐπεκάθητο  
τοῖς νώτοις τοῦ βούς, οὐ περιβύδην, ἀλλὰ κατὰ  
πλευρίαν, ἐπὶ δεξιᾷ συμβῆσα τῷ πόδε, τῇ λαίᾳ  
τοῦ κέρως ἐχομένη, ὥσπερ ἡπίοχος χαλινῶν· καὶ  
γὰρ ὁ βούς ἐπέστραπτο ταύτῃ μᾶλλον πρὸς τὸ  
τῆς χειρὸς ὄλον ἡμιοχούμενος· χιτῶν ἀμφὶ τὰ  
στέρνα τῆς παρθένου μέχρις αἰδοῦς· τοῖν τεύθειν  
ἐπεκάλυπτε χλαῖνα τῇ κάτω τοῦ σώματος·  
λευκὰς ὁ χιτῶν· ἡ χλαῖνα πορφύρεα· τὸ δὲ σῶμα  
11 διὰ τῆς ἐσθῆτος ὑπεφαίετο· βαθύς ἀμφαλός-  
γαστήρ τεταμένη· λαπίρα στενὴ· τὸ στενὸν εἰς  
ἐξὺν καταβαῖνον ἠδράμετο· μαζοὶ τῶν στέρνων  
ἡρέμα προκύπτουσαι· ἡ συνίγουσα ζώνη τὰν  
χιτῶνα καὶ τοὺς μαζοὺς ἐκλείει, καὶ ἐγίνετο τοῦ  
12 σώματος κάτοπτρον ὁ χιτῶν· αἱ χεῖρες ἀμφὶ  
ἐιστέταντο, ἡ μὲν ἐπὶ κέρα, ἡ δὲ ἐπ' οὐράν·

## BOOK I, 1

open upon the sea, and their lips were slightly parted, as if they were about to utter a cry of fear; their hands were stretched out in the direction of the bull. They were rushing to the water's edge, so that the surge just wetted their feet: and they seemed to be anxious to run after the bull, but to be afraid of entering the water.

The sea had two different tinges of colour; towards the land it was almost red, but out towards the deep water it was dark blue: and foam, and rocks, and wave crests had been painted in it. The rocks ran out from the shore and were whitened with foam, while the waves rose into crests and were then dashed into foam by breaking upon the rocks. Far out in the ocean was painted a bull breasting the waves, while a billow rose like a mountain where his leg was bent in swimming: the maiden sat on the middle of his back, not astride but sideways, with her feet held together on the right: with her left hand she clung to his horn, like a charioteer holding the reins, and the bull inclined a little in that direction, guided by the pressure of her hand. On the upper part of her body she wore a tunic down to her middle, and then a robe covered the lower part of her body: the tunic was white, the robe purple: and her figure could be traced under the clothes—the deep-set navel, the long slight curve of the belly, the narrow waist, broadening down to the loins, the breasts gently swelling from her bosom and confined, as well as her tunic, by a girdle: and the tunic was a kind of mirror of the shape of her body. Her hands were held widely apart, the one to the bull's horn, the other to his tail; and

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ἤρτητο δὲ ἀμφόβην ἐκατέρωθεν ὑπὲρ τὴν κεφαλὴν  
καλύπτρα κύκλῳ τῶν νώτων ἐμπεπετασμένη· ὁ  
δὲ κόλπος τοῦ πέπλου πάντοθεν ἐτέτατο κυρτού-  
μενος· καὶ ἦν αὐτὸς ἄνεμος τοῦ ζωγράφου. ἡ  
δὲ δάκην ἐπεσείθητο τῇ ταύρῳ πλεούσης νεώς,  
13 ὥσπερ ἰστίῳ τῷ πέπλῳ χρωμένη. περὶ δὲ τὸν  
βοῦν ἀρχοῦντο δελφῖνες, ἐπαιζόν· Ἑρωτες· εἶπες  
ἂν αὐτῶν γεγράφθαι καὶ τὰ κινήματα. Ἑρως  
εἶλκε τὸν βοῦν· Ἑρως, μικρὸν παιδίον, ἠπλώκει  
τὸ πτερόν, ἤρτητο τὴν<sup>1</sup> φαρέτραν, ἐκράτει τὸ  
πῦρ· ἐπίστραπτο δὲ ὡς ἐπὶ τὸν Δία καὶ ὑπε-  
μεΐδία, ὥσπερ αὐτοῦ καταγελῶν, ὅτι δι' αὐτὸν  
γέγονε βοῦς.

2. Ἐγὼ δὲ καὶ τάλλα μὲν ἐπήριον τῆς  
γραφῆς, ἅτε οἱ ἂν ἐρωτικὸς περιεργύτερον ἐβλε-  
πον τὸν ἄγοντα τὸν βοῦν Ἑρωτα, καὶ "Οἶον,"  
εἶπον. "ἄρχει βρέφος οὐραίου καὶ γῆς καὶ  
θαλάσσης." ταῦτά μου λέγοντος, νεανίσκος καὶ  
αὐτὸς παρυστῆς, "Ἐγὼ ταῦτ' ἂν ἐδείκνυν," ἔφη,  
2 "τσαύτας ὑβρεὺς ἐξ ἔρωτος παθών." "Καὶ τί

<sup>1</sup> It seems necessary to supply, with Hercher, the definite article, in order to make the expression balance with the others of the same sentence.

<sup>2</sup> This picture may be compared with the short description in Ovid, *Metamorphoses*, vi. 101 seq.:-

A Lydian maiden in her web did portray to the full  
How Europe was by rural Jove beguiled in shape of Bull.  
A swimming bull, a swelling sea, so lively had she wrought  
The lady seemed looking back to landward and to cry  
Upon her women, and to fear the water sprinkling high,  
And shrinking up her fearful feet.

## BOOK I, 1-2

with both she held above her head the ends of her veil which floated down about her shoulders, bellying out through its whole length and so giving the impression of a painted breeze. Thus she was seated on the bull like a vessel under way, using the veil as a sail; about the bull dolphins gambolled, Cupids sported: they actually seemed to move in the picture. Love himself led the bull—Love, in the guise of a tiny boy, his wings stretched out, wearing his quiver, his lighted torch in his hands: he was turning towards Zeus with a smile on his face, as if he were laughing at him for becoming a bull for his sake.<sup>1</sup>

2. I was admiring the whole of the picture, but—a lover myself—paid particular attention to that part of it where love was leading the bull; and “Look,” I said, “how that imp dominates over sky and land and sea!” As I was speaking, a young man standing by me broke in: “I may term myself a living example of it,” he said; “I am one who has suffered many buffets from the hand of Love.” “How is that?” said I. “What have your sufferings been,

The subject was closely connected with Sidon, and is represented, almost exactly as in Achilleus Tatius’ description (so



far as the bull and his burden are concerned) on the Sidonian coins.



πέπονθας," εἶπον, "ὦγαθέ; καὶ γὰρ ὁρῶ σου τὴν  
 ὄψιν οὐ μακρὰν τῆς τοῦ θεοῦ τελετῆς." "Σμήνος  
 ἀνεγείρεις," εἶπε, "λόγων τὰ γὰρ ἐμὰ μύθοις  
 ἴσους." "Μὴ κατοικήσῃς, ὦ βέλτιστε," ἔφην,  
 "πρὸς τοῦ Διὸς καὶ τοῦ Ἔρωτος αὐτοῦ, ταύτη  
 3 μᾶλλον ἥσει, εἰ καὶ μύθοις ἴσους." καὶ ταῦτα  
 εἰ λέγων, δεξιούμεαι τε αὐτὸν καὶ ἐπὶ τινος  
 ἄλσους ἄγω γείτονος, ἐνθα πλάτανοι μὲν ἐπεφύ-  
 κεσαν πολλοὶ καὶ πυκνοί, παρίρρει δὲ ὕδωρ  
 ψυχρὸν τε καὶ διανγές, οἷον ἀπὸ χιόνος ἄρτι  
 λυθείσης ἔρχεται. καθίσας οὖν αὐτὸν ἐπὶ τινος  
 θώκου χαμαιζήλου καὶ αὐτὸς παρακαθισάμενος,  
 "Ὡρα σοι," ἔφην, "τῆς τῶν λόγων ἀκροάσεως·  
 πάντως δὲ ὁ τόπος<sup>1</sup> ἡδὺς καὶ μύθων ἄξιος ἐρω-  
 τικῶν."<sup>2</sup>

3. Ὁ δὲ ἄρχεται τοῦ λέγειν ὧδε· Ἐμοὶ Φονίειν  
 γένος, Τύρος πατρίς, ὄνομα Κλειτοφῶν, πατὴρ  
 Ἰππίας, ἀδελφὸς πατρὸς Σώστρατος, οὐ πάντα  
 δὲ ἀδελφός, ἀλλ' ὅσον ἀμφοῖν εἰς πατὴρ· αἱ γὰρ  
 μητέρες, τῇ μὲν ἦν Βυζαντία, τῇ δὲ ἐμῇ πατρὶ  
 Τυρία. ὁ μὲν οὖν τὸν πάντα χρόνον εἶχεν ἐν  
 Βυζαντίῳ· πολὺς γὰρ ὁ τῆς μητρὸς κλῆρος ἦν  
 2 αὐτῷ· ὁ δὲ ἐμὸς πατὴρ ἐν Τύρῳ κατοίκει. τὴν  
 δὲ μητέρα οὐκ οἶδα τὴν ἐμὴν· ἐπὶ νηπίῳ γὰρ  
 μοι τέθυκεν. ἐδέησεν οὖν τῇ πατρὶ γυναικὸς  
 ἑτέρας, ἐξ ἧς ἀδελφὴ μοι Καλλιγόνη γίνεται.  
 καὶ ἐδόκει μὲν τῇ πατρὶ συνάψαι μᾶλλον ἡμᾶς  
 γάμων· αἱ δὲ Μοῖραι τῶν ἀνθρώπων κρείττονες  
 ἄλλην ἐτήρουν μοι γυναῖκα.

<sup>1</sup> MSS. ὁ τεικέτος τόπος. Hirschig and Hercher seem  
 right to omit τεικέτος.

<sup>2</sup> Most of the MSS read ἔστις ἐν ἀρχῇ ἐρωτικῶν. I follow  
 the Vaticanus in omitting ἐν ἀρχῇ.

## BOOK I, 2-3

my friend? I can see by your looks that you are not far from being one of the god's initiates." "You are stirring a whole swarm of stories," said he; "my adventures are really like fiction." "I hope, Sir," said I, "in the name of Zeus and that very god Love, that you will not hesitate to give me all the same the pleasure of hearing them, even if they are like fiction": and while I was speaking I took him by the hand and led him to a grove at no great distance, where many thick plane-trees were growing, and a stream of water flowing through, cool and translucent, as if it came from freshly melted snow. There I bade him sit down on a low bench, and I sat by him, and said: "Now is the time to hear your tale; and the surroundings are pleasant and altogether suitable for listening to a love-story."

3. This is how he began: I am a Phoenician by nation, my country is Tyre; my name is Clitophon, my father is called Hippias, my uncle Sostratus; but he was only my father's half-brother, on the father's side, for my grandfather was twice married: my uncle's mother was a Byzantine woman, my father's a Tyrian. My uncle has lived all his life at Byzantium, having inherited there a very considerable property from his mother; my father stayed in Tyre. My mother I never knew, as she died when I was a baby; and then my father took a second wife, who was the mother of my sister Calligone. To this sister my father determined to unite me in marriage<sup>1</sup>; but Fate, stronger than the will of man, was reserving another to be my wife.

<sup>1</sup> Marriage was allowed in ancient Greece between half-brothers and half-sisters descended from the same father: but not between uterine half-brothers and half-sisters.

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Φιλεῖ δὲ τὸ δαιμόνιον τὸ μέλλον ἀνθρώποις  
 νύκτωρ πολλάκις λαλεῖν· οὐχ ἵνα φυλιξῶνται  
 μὴ παθεῖν (οὐ γὰρ εἰμαρμένως δύνανται κρατεῖν)  
 3 ἄλλ' ἵνα κουφότερον πάσχοντες φέρωσι. τὸ  
 μὲν γὰρ ἐξαίφνης ἄθροον καὶ ἀπροσδόκητον  
 ἐκπλήσσει τὴν ψυχὴν ἄφνω προσπεσὼν καὶ  
 κατεβιάπτισεν· τὸ δὲ πρὸ τοῦ παθεῖν προσδοκώ-  
 μενον προκατηνάλωσε κατὰ μικρὸν μελετώμενον  
 τοῦ πάθους τὴν ἀκμήν. ἐπεὶ γὰρ εἶχον ἵνατον  
 ἔτος ἐπὶ τοῖς δέκα, καὶ παρεσκεύαζεν ὁ πατήρ  
 εἰς κέωτα ποιήσων τοὺς γάμους, ἤρχετο τοῦ  
 4 δράματος ἢ τύχῃ. ὅσαρ' ἐδέσκουν συμφῶναι τῇ  
 παρθένῳ τὰ κάτω μέρη μέχρις ὀμφαλοῦ, δύο  
 δὲ ἐντεῦθεν τὰ ἄνω σώματα· ἐφίσταται δέ μοι  
 ἡνὶ φοβερὰ καὶ μεγάλη, τὸ πρόσωπον ἀγρία.  
 ὀφθαλμοὺς ἐν αἵματι, βλοσυραὶ παρειαί, ὄφεις  
 αἱ κόμαι· ἄρπην ἐκρίτει τῇ δεξιᾷ, δῆδα τῇ  
 λαίᾳ. ἐπιπεσοῦσα οὖν μοι θυμῷ καὶ ἀνατείνασα  
 τὴν ἄρπην, καταφέρει τῆς ἰξύος, ἔνθα τῶν δύο  
 σωμάτων ἦσαν αἱ συμβολαί, καὶ ἀποκόπτει  
 5 μου τὴν παρθένον. περιδεὴς οὖν ἀναθορῶν ἐκ  
 τοῦ δαίματος, φράζω μὲν πρὸς οἰδένα, κατ'  
 ἑμαυτὸν δὲ ποιηρὰ ἐσκεπτόμενη.  
 Ἐν δὲ τούτῳ συμβαίνει τοιαῦτα. ἦν ἀδελφός,  
 ὡς ἔφην, τοῦ πατρὸς Σώστρατος· παρὰ τούτου  
 τις ἔρχεται κομίζων ἐπιστολὰς ἀπὸ Βυζαντίου·  
 καὶ ἦν τὰ γεγραμμένα τοιαῦτα·

6 Ἰππία τῷ ἀδελφῷ χαίρειν Σώστρατος.

Ἦκουσι πρὸς σέ θυγάτηρ ἐμὴ Λευκίππη καὶ  
 Πάνθεια γυνή· πόλεμος γὰρ περιλαμβάνει

## BOOK I, 3

Providence sometimes foreshews the future to men in dreams, not so that they may be able to avoid the sufferings fated for them, for they can never get the better of destiny, but in order that they may bear them with the more patience when those sufferings come: for when disasters come all together and unexpectedly, they strike the spirit with so severe and sudden a blow that they overwhelm it; while if they are anticipated, the mind, by dwelling on them beforehand, is able little by little to turn the edge of sorrow. Well, I was nineteen years of age, and my father was making preparations to celebrate my marriage in the following year, when Fate began the drama of my fortunes. I had a dream, in which I seemed to have grown into one with Calligone from the belly downwards, while above we had two separate bodies: then there stood over me a tall woman of fearful appearance; she had a savage countenance, blood-shot eyes, grim, rough cheeks, and snakes for hair; in her right hand she held a sickle, and in her left a torch. She advanced angrily upon me, brandishing the sickle: and then struck with it at my waist, where the two bodies joined, and so cut the maiden away from me. In mortal fear I jumped up, terrified: I told nobody the dream, but revolved inwardly the most gloomy forebodings.

Meanwhile, the following events were happening. My father's brother, as I told you, was Sostratus; and a messenger came from him bringing letters from Byzantium. This was the purport of them:—

*Sostratus, to his brother Hippias, greeting.*

*My daughter Loucippe and my wife Panthea are on their way to you: war has been declared by the Thracians*

Βυζαιτίου Θρακικός. σῶζε δὴ μοι τὰ φίλτατα  
τοῦ γένους μέχρι τῆς τοῦ πολέμου τύχης.

4. Ταῦτα ὁ πατὴρ ἀναγνούς ἀναπηδᾷ καὶ ἐπὶ  
τὴν θύλασσαν ἐκτρέχει καὶ μικρὸν ὕστερον  
αὖθις ἐπανῆκεν. εἶποντο δὲ αὐτῷ κατόπιν πολὺ  
πλήθος οἰκετῶν καὶ θεραπαινίδων, ἃς συνεκ-  
πέμψας ὁ Σώστρατος ἐτίγγχανε ταῖς γυναῖξιν· ἐν  
μέσοις δὲ ἦν γυνὴ μεγάλη καὶ πλουσία τῇ  
2 στολῇ. ὥς δὲ ἐπέτεινα τοὺς ὀφθαλμοὺς ἐπὶ  
αὐτήν, ἐν ἀριστερῇ παρθένος ἐκφαίνεται μοι,  
καὶ καταστράπτει μου τοὺς ὀφθαλμοὺς τῷ  
3 προσώπῳ. τοιαύτην εἶδον ἐγὼ ποτὲ ἐπὶ ταύρῳ  
γεγραμμένην Εὐρώπην<sup>1</sup> ὄμμα γοργὸν ἐν ἡδονῇ·  
κόμη ξανθή, τὸ ξανθὸν οὖλον· ὀφρὺς μέλαινα,  
τὸ μέλαν ἄκρατον· λευκὴ παρειά, τὸ λευκὸν  
εἰς μέσον ἐφοινίσσεται καὶ ἐμμεῖτο πορφύραν,  
οἷαν εἰς τὸν ἐλέφαντα Λυδία βάπτει γυνή· τὸ  
στόμα ῥόδων ἄνθος ἦν, ὅταν ἀρχηται τὸ ῥόδον  
4 ἀνοίγειν τῶν φύλλων τὰ χεῖλη. ὥς δὲ εἶδον,  
εἰθὺς ἀπωλώλειν· κάλλος γὰρ ὀξύτερον τιτρώ-  
σκει βίλους καὶ διὰ τῶν ὀφθαλμῶν εἰς τὴν  
ψυχὴν καταρρεῖ· ὀφθαλμοὺς γὰρ ὁδὸς ἐρωτικῇ  
5 τραύματι. πάντα δὲ με εἶχεν ὁμοῦ, ἔπαινος,  
ἐκπληξις, τρόμος, αἰδώς, ἀναιδεια· ἐπῆρουν τὸ  
μέγεθος, ἐξεπεπλήγμην τὸ κάλλος, ἔτρεμον τὴν  
καρδίαν, ἔβλεπον ἀναιδῶς, ἡδούμην ἀλῶναι. τοὺς  
δὲ ὀφθαλμοὺς ἀφέλκειν μὲν ἀπὸ τῆς κύρης  
ἐβιαζόμην· οἱ δὲ οὐκ ἤθελον, ἀλλ' ἀνθειλκον

<sup>1</sup> The MSS. all have Σελήνη: but it seems necessary to adopt Salmonius' change into Εὐρώπη, to give some point to the introduction of the story by the elaborate description of the picture of Europa and the Bull.

## BOOK I, 3-4

*against the Byzantines. Keep safe these, the dearest of my family, until the war is decided one way or the other.*

4. Directly my father had read these words, he jumped up and hurried down to the sea-shore. He was not long in returning, and then there followed him a great number of men-servants and maid-servants, sent by Sostratus to accompany his ladies: in the middle of them walked a tall woman richly dressed; and as I gazed at her, I suddenly saw a maiden on her left, who blinded my eyes, as with a stroke of lightning, by the beauty of her face. She was like that picture of Europa on the bull which I saw but just now: an eye at once piercing and voluptuous; golden hair in golden curls; black eyebrows—jet black; pale cheeks, the pallor shading in the centre into a ruddy hue, like that stain wherewith the Lydian women tint ivory; and a mouth that was a rose—a rose-bud just beginning to uncurl its petals. Directly I saw her, I was lost: for beauty wounds deeper than any arrow and strikes down through the eyes into the soul; the eye is the passage for love's wound. All manner of feelings took possession of me at once—admiration, stupefaction, fear, shame, shamelessness. I admired her tall form, I was stupefied by her beauty, I shewed my fear by the beating of my heart; I stared shamelessly at her, but I was ashamed to be caught doing so. Try as I would to drag my eyes away from gazing upon her, they would not obey me, but

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ἑαυτοὺς ἐκεῖ τῷ τοῦ κάλλους ἐλκόμενοι πείσματι, καὶ τέλος ἐνέκησαν.

5. Αἱ μὲν δὴ κατήγοντο πρὸς ἡμᾶς, καὶ αὐταῖς ὁ πατήρ μέρος τι τῆς οἰκίας ἀποτεμόμενος, εὐτρεπίζει δαίπνου. καὶ ἐπεὶ καιρὸς ἦν, συνεπίνομεν κατὰ δύο τὰς κλίνας διαλαχόντες (οὕτω γὰρ ἔταξεν ὁ πατήρ), αὐτὸς κἀγὼ τὴν μέσσην, αἱ μητέρες αἱ δύο τὴν ἐν ἀριστερᾷ, τὴν δεξιᾷ  
 2 εἶχον αἱ παρθένοι. ἐγὼ δὲ ὡς ταύτην ἤκουσα τὴν εὐταξίαν, μικροῦ προσολθῶν κατεφίλησα τὸν πατέρα, ὅτι μοι κατ' ὀφθαλμοὺς ἀνέκλινε  
 3 τὴν παρθένον. τί μὲν οὖν ἔφαγον, μὰ τοῖς θεοῖς, ἐγωγε οὐκ ᾔδειν· ἐφίκειν γὰρ τοῖς ἐν οὐκείροις ἐσθίουσιν. ἐραίσας δὲ κατὰ τῆς στρωμνῆς τὸν ἀγκῶνα καὶ ἐγκλίνας ἑμαυτόν, ὅλοις ἔβλεπον τὴν κόρην τοῖς προσώποις, κλέπτων ἅμα τὴν θέαν· τοῦτο γάρ μοι ἦν τὸ δαίπνον. ὡς δὲ  
 4 ἦμεν ἀπὸ τοῦ δαίπνου, παῖς εἰσέρχεται κιθάραν ἁρμολύμενος, τοῦ πατρὸς οἰκέτης, καὶ ψιλαῖς

<sup>1</sup> The dinner couches were thus arranged :



As the guests at a Greek dinner-party reclined on their left elbows, leaving the right arm free for eating and

## BOOK I, 4-5

remained fixed upon her by the force of her beauty, and at length they won the day against my will.

5. Such was the manner of their arrival. My father then set aside for their use a part of the house, and ordered dinner to be made ready. When the hour for it came, we sat down two on each couch. my father arranged that he and I should occupy the middle one, the two mothers that on the left, and the two maidens the right-hand one. I was overjoyed when I heard of this arrangement,<sup>1</sup> and I could hardly restrain myself from publicly embracing my father for thus putting the girl under my very eyes. I swear that I have not the slightest idea what I ate—I was like a man eating in a dream. I rested myself firmly on my elbow on the couch, and, leaning forward, devoured the maiden with my eyes, sometimes intercepting a glance on her part; for that was my dinner. After it was over, a young slave (one of my father's servants) came in with a lute ready tuned; first of all he played it with his

drinking, the expressions *left* and *right* in the text, describing the benches on which the ladies of the party reclined, must be from the point of view of a spectator looking up towards the middle bench occupied by the two men.



τὸ πρῶτον διατινάζας ταῖς χερσί, τὰς χορδὰς  
ἐκρουέ, καὶ τι κρουμάτιον ὑπολιγύνας ὑποψιθυρί-  
ζουσι τοῖς δακτύλοις, μετὰ τοῦτο ἤδη τῷ πλήκ-  
τρῳ τὰς χορδὰς ἐκρουε, καὶ ὀλίγον ὅσον κιθαρί-  
σας συνῆδε τοῖς κρούμασι. τὸ δὲ ῥῆμα ἦν,  
Ἄπόλλων μαμφόμενος τὴν Δάφνην φεύγουσαν  
καὶ διώκων ἄμα καὶ μέλλων καταλαμβάνειν,  
καὶ γινόμενη φυτὸν ἢ κόρη. καὶ Ἄπόλλων τὸ  
φυτὸν στεφανούμενος. τοῦτό μοι μᾶλλον ἄσθην  
εἰς τέλος τὴν ψυχὴν ἐξέκαυσεν· ὑπέκκαυμα γὰρ  
ἐπιθυμίας λόγος ἐρωτικός· κἂν εἰς σωφροσύνην  
τις ἑαυτὸν νοουθετῇ, τῷ παραδείγματι πρὸς τὴν  
μίμησιν ἐρεθίζεται, μάλιστα ὅταν ἐκ τοῦ κρείτ-  
τους ἢ τὸ παράδειγμα· ἡ γὰρ ὧν ἁμαρτάνει  
τις αἰδῶς τῷ τοῦ βελτίονος ἀξιώματι παρρησία  
γίνεται. καὶ ταῦτα πρὸς ἑμαυτὸν εἰλεγον· “Ἰδοὺ  
καὶ Ἄπόλλων ἐρᾷ, καὶ κεῖνος παρθένου, καὶ ἐρῶν  
οὐκ αἰσχύνεται, ἀλλὰ διώκει τὴν παρθένον· σὺ δὲ  
ὕκεις, καὶ αἰδῇ, καὶ ἀκαίρως σωφρονεῖς· μὴ  
κρείττων εἶ τοῦ θεοῦ;”

6. Ὡς δὲ ἦν ἑσπέρα, πρότεραι μὲν πρὸς  
ὑπνον ἐτρέπησαν αἱ γυναῖκες· μικρὸν δὲ ὕστερον  
καὶ ἡμεῖς· οἱ μὲν δὴ ἄλλοι τῇ γαστρὶ μετρή-  
σαντες τὴν ἡδονήν, ἐγὼ δὲ τὴν εὐωχίαν ἐν τοῖς  
ὀφθαλμοῖς φέρων, τῶν τε τῆς κόρης προσώπων  
γεμισθεὶς καὶ ἀκράτῳ θεάματι καὶ μέχρι κόρου  
2 προσελθὼν, ἀπῆλθον μεθύων ἱρωτι. ὥς δὲ εἰς τὸ  
δωμάτιον παρῆλθον, εἶθα μοι καθεύδειν ἴσθαι ἦν,  
οὐδὲ ὑπνου τυχεῖν ἡδυνάμην. ἔστι μὲν γὰρ

hands alone, sweeping over the strings and producing a subdued tone by twanging them with his fingers; then he struck the strings with the plectrum, and having played a short prelude he sang in concert with the music. The subject of his song was the chiding of Apollo as Daphne fled from him; his pursuit, and how he all but caught her; and then how the maid became a tree, and how Apollo made himself a crown out of its leaves. This story, as he sang it, at last set my heart more fiercely ablaze: for love stories are the very fuel of desire; and however much a man may school himself to continence, by the force of example he is stimulated to imitate it, especially when that example proceeds from one in a higher position than himself: for that shame, which prevents a man going astray, is converted into boldness by the approval of one of higher rank. So I said to myself: "Look, here is Apollo in love, and like you in love with a maiden; and when he is in love, he feels no shame about it, but pursues his maiden, while you hesitate and profess to be ashamed, and encourage a most untimely continence: do you put yourself above a god?"

6. When the evening came, the women went first to bed, and we followed their example after a short interval. The others had taken their pleasure by the satisfying of their appetite, but all my feast was through my eyes: so that I retired to rest gorged with the vision of the maiden's face and sated with undiluted gazing upon her. Indeed, I was drunk with love; but when I reached the chamber where I always lay I was unable to get to sleep. For Nature will have it that diseases and

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- φύσει καὶ τὰλλα νοσήματα καὶ τὰ τοῦ σώματος  
 τραύματα ἢ ἢ νυκτὶ χαλεπώτερα, καὶ ἐπανίσταται  
 μᾶλλον ἢ μὲν ἡσυχάζουσι καὶ ἐρεθίζει τὰς  
 3 ἀλγηδύνας· ὅταν γὰρ ἀναπαύηται τὸ σῶμα,  
 τότε σχολιάζει τὸ ἔλκος νοσεῖν· τὰ δὲ τῆς  
 ψυχῆς τραύματα, μὴ κινουμένου τοῦ σώματος,  
 πολὺ μᾶλλον ὀδυρᾷ. ἐν ἡμέρᾳ μὲν γὰρ ὀφθαλμοὶ  
 καὶ ὅτα πολλῆς γεμιζόμενα περιεργίας ἐπικου-  
 φίζει τῆς νόσου τὴν ἀκμὴν, ἀντιπεριέργοντα  
 τὴν ψυχὴν τῆς εἰς τὸ ποιεῖν σχολῆς· εἰ δὲ  
 ἡσυχία τὸ σῶμα πεδωθῇ, καθ' ἑαυτὴν ἡ ψυχὴ  
 4 γενομένη τῇ κακῇ κυμαίνεται. πάντα γὰρ  
 ἐξεγείρεται τότε τὰ τέως κοιμώμενα· τοῖς πεν-  
 θούσιν αἱ λῦπαι· τοῖς μεριμνῶσιν αἱ φροντίδες·  
 τοῖς κινδυνεύουσιν οἱ φόβοι· τοῖς ἐρῶσι τὸ πῦρ.  
 περὶ δὲ τὴν ἑω μόλις ἐλείψας μέ τις ὕπνος  
 5 ἀνέπαυσεν ὀλίγον. ἀλλ' οὐδὲ τότε μου τῆς  
 ψυχῆς ἀπελθεῖν ἠθέλην ἡ κόρη· πάντα γὰρ ἦν  
 μοι Λευκίππῃ τὰ ἐνύπνια· διελεγόμενῃ αὐτῇ,  
 συνέπαιζον, συνεδείπνουσιν, ἡπτόμην, πλείονα  
 εἶχον ἀγαθὰ τῆς ἡμέρας. καὶ γὰρ κατεφίλησα,  
 καὶ ἦν τὸ φίλημα ἀληθινόν· ὥστε ἐπειδὴ με  
 ἤγειρεν ὁ οἰκέτης, εὐλοιδορούμην αὐτῇ τῆς  
 ἀκαιρίας, ὥς ἀπολέσας ὄνειρον οὕτω γλυκύν.  
 6 ἀναστὰς οὖν ἐβάδιζον ἐξεπίτηδες εἰς τὴν οἰκίαν  
 κατὰ πρόσωπον τῆς κόρης, βιβλίον ἅμα κρατῶν,  
 καὶ ἐγκεκυφῶς ἀνεγίνωσκον· τὸν δὲ ὀφθαλμόν,  
 εἰ κατὰ τὰς θύρας γενοίμην, ἐπέλιπτον κάτωθεν,

1 In was inserted by Cobet. I do not feel quite certain  
 that νυκτὶ alone would not bear the sense. Hercher suggested  
 νυκτὶ, which is not impossible, though he did not admit it  
 into his text.

## BOOK I, 6

bodily wounds are worse at night: while we are at rest they obtain more power to attack us and aggravate the pain that they cause; for when the body is still, the wound has the more leisure to hurt. In like manner the wounds of the soul are far more painful when the body is at rest: for during the daytime the eyes and ears have plenty of occupation and so turn the edge of the disease, distracting the soul so that it has less leisure for its grief; but when the body is bound fast by bodily rest, the soul has the greater freedom to be tossed about by its woe: all the sensations which were lately at rest are then aroused; mourners feel their grief anew, the anxious their cares, those in danger their fears, and lovers their consuming flame. Hardly about daybreak did sleep of a kind take pity upon me and give me a little respite: but not even then could I banish the maiden from my mind; Leucippe was all my dreams—I spoke with her, I sported with her, I ate with her, I touched her; yes, I obtained a greater degree of happiness than in the daytime; for I kissed her, and it was a real kiss: the natural result was that when my servant came to wake me, I upbraided him bitterly for his untimely coming, so that I thus lost so sweet a dream. I arose therefore, and determined to walk up and down somewhere in the house, into my sweetheart's presence. I took a book, and bent over it, and pretended to read; but every time that I came opposite the door, I peeped below the book at her. So making several journeys, and

καὶ τινες ἐμπεριπατήσας διαύλους, καὶ ἐποχε-  
τευσάμενος ἐκ τῆς θύας ἔρωτα, σαφῶς ἀπῆλυν  
ἔχων τὴν ψυχὴν κακῶς. καὶ ταῦτά μοι τριῶν  
ἡμερῶν ἐπυρσέμετο.

7. Ἦν δέ μοι Κλεινίας ἀνεψιάς, ὀρφανὸς καὶ  
νέος, δύο ἀναβεβηκίως ἔτη τῆς ἡλικίας τῆς ἐμῆς,  
ἔρωτι τετελεσμένος· μεираκίου δὲ ὁ ἔρωτ' ἦν.  
οὕτω δὲ εἶχε φιλοτιμίας πρὸς αὐτό, ὥστε καὶ  
ἵππων πριμμένους, ἐπεὶ θεασάμενον τὸ μεираκίον  
ἐπήνεσεν, εὐθὺς ἐχαρίσατο φέρων αὐτῷ τὸν ἵπ-  
2 πον. ἔσκωπτον οὖν αὐτὸν αἰετὶ τῆς ἀμεριμνίας, ὅτι  
σχαλίζει φιλεῖν καὶ δοῦλός ἐστιν ἐρωτικῆς ἡδονῆς·  
ὁ δέ μοι μειδιών καὶ τὴν κεφαλὴν ἐπισείων  
ἔλεγεν· "Ἐσθ' ποτὲ καὶ σύ μοι δοῦλος ταχύ."  
3 πρὸς τοῦτον ἀπιὼν καὶ ἀσπασάμενος καὶ παρα-  
καθισάμενος, "Ἐδωκα," ἔφη, "Κλεινία, σοι δίκην  
τῶν σκωμμάτων. δοῦλοι γέγονα κούγι," ἀνα-  
κροτήσας οὖν τὰς χεῖρας ἐξεγέλασε, καὶ ἀναστὰς  
κατεφίλησέ μου τὸ πρόσωπον, ἐμφαίνον ἐρω-  
τικὴν ἡγρυνυμίαν· καί, "Ἐρᾶς," εἶπεν, "ἐρᾶς  
ἀληθῶς· οἱ ὀφθαλμοί σου λέγουσιν."

Ἄρτι δὲ λέγοντος αὐτοῦ, Χαρικλῆς εἰστρέχει  
(τοῦτο γὰρ ἦν ὄνομα τῷ μεираκίῳ) τεθοροβημένος,  
4 "Οἶχομαί σοι," λέγων, "Κλεινία." καὶ συνε-  
στέναξεν ὁ Κλεινίας, ὥσπερ ἐκ τῆς ἐκείνου  
ψυχῆς κρεμάμενος· καὶ τῇ φωνῇ τρέμων,  
"Ἀποκτενεῖς," εἶπε, "σιωπῶν· τί σε λυπεῖ;  
τίμι δεῖ μίχεσθαι;" καὶ ὁ Χαρικλῆς, "Γάμον,"  
εἶπεν, "ὁ πατήρ μοι πραξενεῖ, καὶ γάμον  
ἀμόρφου κόρης, ἵνα διπλῶ συναικῶ κακῶ. ποιη-  
ρὸν μὲν γὰρ γυνή, καὶ εὐμορφος ἥ· ἐγὼ δὲ καὶ

drawing in fresh draughts of love every time I saw her, I returned with my heart in ill case indeed. And those flames went on burning up in me for the next three days.

7. Now I had a cousin called Clinias. Both his parents were dead, and he was young, two years older than myself; one of Love's adepts. But the object of his affections was a youth; and so strong were his feelings towards him that once when he had bought a horse, and the boy saw it and admired it, he at once sent it to him as a present. So I used constantly to be laughing at him for neglecting all his proper pursuits and having leisure for nought but his affections, a slave to love and pleasure; but he always used to smile, wagging his head and saying: "Mark my words, some day you will be a slave too." To him then I went, and greeted him, and said: "At last, Clinias, I have been paid out for all my scoffing: I too have become a slave." He clapped his hands and burst out laughing; then he rose and kissed me—my face bore every sign of a lover's sleeplessness—and, "Yes," he said, "you are really in love: your tell-tale eyes shew it."

He was still speaking, when Clinicles (that was the name of his dear youth) burst in, greatly disordered, crying: "It is all over with me, Clinias." Clinias gave a deep groan, as though his life hung on his friend's, and murmured with a trembling voice: "You will kill me if you do not tell me at once; what is your trouble? What have we to fight against?" "Marriage!" Clinicles answered, "which my father is arranging for me, and a marriage with an ugly girl, to give me double agony. Any woman is bad enough, however fair; but if she

ὁ ἀμορφίαν δυστυχῆ, διπλαῖον τὸ κακόν. ἀλλὰ πρὸς τὸν πλεῖστον ὁ πατήρ ἀποβλέπων σπουδάζει τὸ κῆδεσ. ἐκδίδομαι ὁ δυστυχῆς τοῖς ἐκείνης χρήμασιν, ἵνα γήμῳ πωλούμενος."

8. Ὡς οὖν ταῦτα ἤκουσεν ὁ Κλεινίας, ὠχρίασεν. ἐπιπαρώξυνεν οὖν τὸ μεράκιον ἀπωθεῖσθαι τὸν γάμον, τὸ τῶν γυναικῶν γένος λοιδορῶν. "Γάμον," εἶπεν, "ἤδη σοι εἰδωσιν ὁ πατήρ; τί γὰρ ἠδίκηκας, ἵνα καὶ πεδηθῇ; οὐκ ἀκούεις τοῦ Διὸς λέγοντος

Τοῖς δ' ἐγὼ ἀντὶ πυρὸς εἶπω κακόν, εἴ κεν ἅπαντες

τέρπωνται κατὰ θυμόν, τὸν κακὸν ἀμφαγαπῶντες;

αὕτη γυναικῶν<sup>1</sup> ἠδονή· καὶ εἶκε τῇ τῶν Σειρήνων φέσει· κάκεῖναι γὰρ ἠδονῇ φονεύουσιν αὐτῆς. 3 ἔστι δέ σοι συιέναι τὸ μέγεθος τοῦ κακοῦ καὶ ἀπ' αὐτῆς τῆς τοῦ γάμου παρασκευῆς. βόμβος αὐλῶν, διεκλίδων κτύπος, πυρσῶν θαυουχία. ἔρεϊ τις ἰδὼν τοσοῦτον κυδοιμὸν· "Ατυχῆς ὁ μέλλων γαμεῖν· ἐπὶ πόλεμον, δοκῶ μοι, πέμ- 4 πεται." ἀλλ' εἰ μὲν ἰδιότης ἦσθα μουσικῆς, ἠγνόεις ἂν τὰ τῶν γυναικῶν δράματα· νῦν δὲ κῆν ἄλλοις λόγοις, ὕσων ἐνέπλησαν μύθων γυναῖκες τῇρ σκηναί. ὁ δ' ὄρμος Ἐριφύλης,

<sup>1</sup> Gnteling's correction for the MSS. κακῶν.

<sup>2</sup> Inserted by Cobet. The article seems clearly necessary.

has the bad luck to be ugly, the business is twice as bad. But she has a fortune; that is what my father looks at in arranging the match: so that I am unhappy enough to be bartered for her money: I am to be sold into marriage."

8. When Clinias heard this, he grew suddenly pale; and then he urged the youth to refuse the marriage absolutely, abusing the whole female sex. "Marriage!" he said, "is that what your father is arranging for you already? What have you done, to be so fettered? Do you not remember the words of Zeus:

'The stolen fire must be avenged, and so

Men must seem joyful and hug close their woe.'<sup>1</sup>

Such is the pleasure of woman; she is like the Sirens, who kill men by the charm of their song. Why, the magnitude of the evil can be conjectured from the very preparations for a marriage, the whistling of the flutes, the banging of doors, the carrying of torches; anyone who sees all this disturbance would naturally say: 'How wretched is a bridegroom—he looks to me like one being sent off to the wars.' If you were one that were un instructed in the examples of poetry, you might perhaps be unaware of women's doings; but, as it is, you know enough even to teach others the kind of stories with which women have filled the stage—

<sup>1</sup> Hesiod, *Works and Days*, 67. The punishment sent to men for the fire stolen for them by Prometheus was the gift of woman.



Φιλομήλας ἢ τράπεζα, Σθενοβοίας ἢ διαβολή,  
 5 Ἀερόπης ἢ κλοπή, Πρόκρης ἢ σφαγή· ἂν τὸ  
 Χρυσήϊδος κάλλος Ἀγαμέμνων ποθῇ, λοιμὸν τοῖς  
 Ἕλλησι ποιεῖ· ἂν τὸ Βρισηΐδος κάλλος  
 Ἀχιλλεύς,<sup>1</sup> πένθος αὐτῷ προξενεῖ· εἴαν ἔχη  
 γυναῖκα Κανδαύλης καλὴν, φονεύει Κανδαύλην ἢ  
 6 γυνή. τὸ μὲν γὰρ Ἑλένης τῶν γάμων πῦρ  
 ἀνῆψε κατὰ τῆς Τροίας ἄλλο πῦρ· ὁ δὲ  
 Πηνελόπης γάμος τῆς σώφρονος πόσους νυμφίους  
 ἀπώλεσεν; ἀπέκτεεν Ἰππόλυτον φιλοῦσα  
 Φαῖδρα, Κλυταιμνήστρα δὲ Ἀγαμέμνονα μὴ  
 7 φιλοῦσα. ὦ πάντα τολμῶσαι γυναῖκες· κἂν  
 φιλῶσι, φονεύουσιν· κἂν μὴ φιλῶσι, φονεύουσιν.  
 Ἀγαμέμνονα ἔδει φορευθῆναι τὸν καλόν, οὐ  
 κάλλος ἐπουράνιον ἦν,

Ὄμματα καὶ κεφαλὴν ἔκελος Διὶ τερπικε-  
 ραῖνῳ·

καὶ ταύτην ἀπέκοψεν, ὦ Ζεῦ, τὴν κεφαλὴν  
 8 γυνή. καὶ ταῦτα μὲν περὶ τῶν εὐμόρφων τις ἂν  
 εἴποι· γυναικῶν, ἔνθα καὶ μέτριον τὸ ἀτύχημα.  
 τὸ γὰρ κάλλος ἔχει τινὰ<sup>2</sup> παρηγορίαν τῶν κακῶν,  
 καὶ τοῦτ' ἔστιν ἐν ἀτυχήμασιν εὐτύχημα· εἰ δὲ

<sup>1</sup> After Ἀχιλλεύς the MSS. again read τῶν, the deletion of which is due to Cobet.

<sup>2</sup> Headlam's correction from MSS. τῶν.

<sup>1</sup> Amphiarus, who was a prophet, knew that he was destined to perish if he joined in the famous attack of the Seven against Thebes. Polynices, the leader of the invaders, belted his wife Eriphyle with a golden necklace to indicate Amphiarus' hiding-place and to persuade him to go to his doom.

<sup>2</sup> Tereus, the husband of Procne, viola of her sister Philo-

## BOOK I, 8

Eriphyle's necklace,<sup>1</sup> Philomela's feast,<sup>2</sup> Sthenoboea's false accusation,<sup>3</sup> Aerope's wicked stratagem,<sup>4</sup> Procne's murder.<sup>5</sup> When Agamemnon desires the beauty of Chryseis, he brings destruction upon the Greek army; when Achilles desires Briseis' beauty, he makes sorrow for himself. If Candaules<sup>6</sup> has a fair wife, his wife murders Candaules. The fire of Helen's marriage-torches lit another fire for Troy. But Penelope's marriage, chaste creature, how many suitors did that destroy? Phaedra destroyed Hippolytus by loving him, Clytemnestra Agamemnon because she loved him not. O women, women, that stay at nothing! If they love, they kill; and if they do not love, they kill all the same. Agamemnon was fated to be murdered—Agamemnon whose beauty was described to be as of heaven.

‘In eyes and head like thunder-hurling Zeus,’<sup>7</sup>

and, O Zeus, a woman lopped off that very head. And all these are the accusations which can be brought against fair women, where the ill-fortune of having to do with them is moderated, for beauty is some consolation in distress, and a certain amount of good luck amid the bad; but if the woman is not

moderate. To avenge themselves, the women served to him a cannibal feast of his own son Itya. The story is given at length in V, v.

<sup>1</sup> The Potiphar's wife of Greek mythology: Proteus was Potiphar, Bellerophon Joseph.

<sup>4</sup> The wicked wife of Atreus, who shared with her husband's brother Thyestes.

<sup>5</sup> See footnote 2 above.

<sup>6</sup> Herodotus, i. 12. Candaules, king of Lydia, was so infatuated with the beauty of his wife, that he must needs show her naked to his friend Gyges: in revenge for the insult, she plotted with Gyges to kill him and seize his throne.

<sup>7</sup> Homer, *Iliad*, ii. 478.

μηδὲ εὐμορφος, αἷς φῆς, ἡ συμφορά διπλῇ. καὶ  
 πῶς ἂν τις ἀνάσχοιτο, καὶ ταῦτα μενιάκιον αὐτῷ  
 9 καλόν; μὴ, πρὸς θεῶν, Χαρίκλειε, μήπω μοι  
 δοῦλος γένη, μηδὲ τὸ ἄνθος πρὸ καιροῦ τῆς ἡβῆς  
 ἀπολίσσης· πρὸς γὰρ τοῖς ἄλλοις καὶ τοῦτ' ἔστι  
 τοῦ γάμου τὸ ἀτύχημα· μαραίνει τὴν ἀκμήν. μὴ,  
 δέομαι, Χαρίκλειε, μήπω μοι μαραινθῆς· μὴ παρα-  
 δῶς εὐμορφον τριγῆσαι ῥόδον ἀμόρφῳ γεωργῷ.  
 10 καὶ ὁ Χαρίκλῆς, "Ταῦτα μὲν," ἔφη, "καὶ θεοῖς  
 κάμοι μελήσει· καὶ γὰρ εἰς τὴν προθεσμίαν τῶν  
 γάμων χρόνος ἐστὶν ἡμερῶν, πολλὰ δὲ ἂν γένοιτο  
 καὶ ἐν νυκτὶ μίᾳ· καὶ κατὰ σχολὴν ζητήσομεν.  
 11 τὸ δὲ νῦν ἔχον, ἔφ' ἵππασίαν ἅπειμι. ἐξ ὅτου  
 γὰρ μοι τὸν ἵππον ἐχαρίσω τὸν καλόν, οὐπω σου  
 τῶν δώρων ἀπέλαυσα. ἐπικουφιεῖ δέ μοι τὸ  
 γυμνάσιον τῆς ψυχῆς τὸ λυπούμενον." ὁ μὲν  
 αὖν ἀπῆει τὴν τελευταίαν ὁδὸν ὕστατα καὶ  
 πρῶτα μελλήσων ἱππάζεσθαι.

9. Ἐγὼ δὲ πρὸς τὸν Κλεισίαν καταλέγω μου  
 τὸ δράμα πῶς ἐγένετο, πῶς πάθοιμι, πῶς ἴδοιμι,  
 τὴν καταγωγὴν, τὸ δεῖπνον, τὸ κάλλος τῆς κόρης.  
 τελευτῶν δὲ τῇ λόγῳ συνίην ἀσχημονῶν, "Οὐ  
 φέραι," λέγων, "Κλεισία, τὴν ἀγίαν· ὅλος γὰρ  
 μοι προσέπεσεν ὁ ἔρως, καὶ αὐτόν μου διώκει  
 τὸν ὕπνιον τῶν ὀμμάτων· πάντοτε Λευκίππην  
 2 φαντάζομαι. οὐ γέγονεν ἄλλῳ τινὶ τοιοῦτον  
 ἀτύχημα· τὸ γὰρ κακὸν μοι καὶ συνωικεῖ." καὶ ὁ  
 Κλεισίας, "Ληρεῖς," εἶπεν, "οὕτως εἰς ἔρωτα εὐτυ-  
 χῶν. οὐ γὰρ ἐπ' ἀλλοτρίας θύρας ἐλθεῖν σε δεῖ,  
 οὐδὲ διήκονον παρακαλεῖν· αὐτὴν σοι δέδωκε τὴν  
 3 ἔρωμένην ἢ τύχην καὶ φέρουσα εἶδεν ἴδρυσεν. ἄλλῳ

## BOOK I, 8-9

even false, as you tell me, the misfortune is double. No one could tolerate such a thing—least of all a youth as fair as you. I pray you, Charicles, by all that you hold holy, do not allow yourself to become a slave, do not throw away untimely the flower of your youth; in addition to all its other disadvantages marriage has this, that it does away with the bloom of vigour and beauty. Do not wither yet, Charicles, I implore you; do not hand over a lovely rose to be plucked by an ill-favoured rustic clown." "This whole affair," said Charicles, "must be left to providence and to me; I have, after all, a certain number of days before the day ordained. A great deal can happen even in a single night; and we must think over all this at our leisure. Now, at any rate, I am going riding. I have never made use of your present since you gave me that splendid horse; the exercise will lighten the grief on my mind." So with this he went away, on what was to be his first and last ride.

8. I related to Clinias my whole story—how it came about, my feelings, how I first saw her, the arrival, the dinner, the great beauty of the maiden. At last I felt that I was talking in a very unseemly way, and burst out: "I cannot bear the pain, Clinias; Love with all his forces has attacked me and drives sleep away from my eyes; I see Leucippe always. No one has ever been in such misery as I am; my grief lives always with me." "What nonsense you talk," cried Clinias, "you, who are a fortunate lover. You do not have constantly to be going to the doors of another's house; you have no need of a messenger; fortune has given her to you, has brought her and established her at your

μὲν γὰρ ἐραστῇ καὶ βλέμμα μόνον ἤρκεσε τηρευ-  
 μένης παρθένου, καὶ μέγιστον τοῦτο ἀγαθὸν  
 νεύομικεν ἐραστής, ἐὰν καὶ μέχρι τῶν ὁμμάτων  
 εὐτυχῇ, οἱ δὲ εὐδαιμονέστεροι τῶν ἐραστῶν, ἀν-  
 τύχῳσι καὶν ῥήματος μόνον. σὺ δὲ βλέπεις αἰεὶ  
 καὶ ἀκούεις αἰεὶ καὶ συνδειπτεῖς καὶ συμπίνεις·  
 4 καὶ τούτοις εὐτυχῶν ἐγκαλεῖς· ἀχάριστος εἰ  
 πρὸς ἔρωτος δωρεάν· οὐκ οἶδας οἷόν ἐστιν  
 ἐρωμένην βλέπομένην· μείζονα τῶν ἔργων ἔχει  
 τὴν ἡδονήν. ὀφθαλμοὶ γὰρ ἀλλήλοις ἀντανακλώ-  
 μενοι ἀπομάπτουσι ὥς ἐν κατόπτρῳ τῶν σωμά-  
 των τὰ εἰδῶλα· ἡ δὲ τοῦ κάλλους ἀπορροή, δι'  
 αὐτῶν εἰς τὴν ψυχὴν καταρρέουσα, ἔχει τινα  
 5 μίξιν ἐν ὑποστάσει. καὶ παρ' ὀλίγον<sup>1</sup> ἐστὶ τῆς  
 τῶν σωμάτων μίξεως· καινὴ γάρ ἐστι σωμάτων  
 συμπλοκή. ἐγὼ δέ σοι καὶ τὸ ἔργον ἔσεσθαι  
 ταχὺ μαντεύομαι· μέγιστον γάρ ἐστιν ἐφόδιον  
 εἰς πειθῶ σιωχῆς πρὸς ἐρωμένην ὁμιλία. ὀφ-  
 θαλμὸς γὰρ φιλίας πρόξενος καὶ τὸ σύνηδες  
 6 τῆς κοινωνίας εἰς χάριν ἀνυσιμώτερον. εἰ γὰρ  
 τὰ ἄγρια τῶν θηρίων συνηθεία τιθασιύεται,  
 πολλῷ μᾶλλον ταύτη μαλαχθεῖη καὶ γυνή. ἔχει  
 δέ τι πρὸς παρθένον ἐπαγωγὸν ἡλικιωτῆς ἐρῶν· τὸ  
 δὲ ἐν ᾧρα τῆς ἀκμῆς ἐπεῖγον εἰς τὴν φύσιν καὶ  
 τὸ συνειδὸς τοῦ φιλεῖσθαι τίκτει πολλάκις ἀντέρ-  
 ωτα. θέλει γὰρ ἐκάστη τῶν παρθένων εἶναι  
 καλή, καὶ φιλουμένη χαίρει, καὶ ἐπαινεῖ τῆς  
 μαρτυρίας τὸν φιλοῦντα· καὶ μὴ φιλήσῃ τις

<sup>1</sup> Götting suggested γλυκίον for ὀλίγον, and this sense  
 would indeed be more consistent with μείζονα τῶν ἔργων just  
 above. I prefer however to adopt Knox's suggestion of  
 inserting παρ' before ὀλίγον.

## BOOK I, 9

very side. Some lovers have to be content with a mere look at their sweetheart, so well guarded is she, and to think themselves very lucky if they can obtain this pleasure of the eye; others are more fortunate, if they can but get a word with her: but you—you are constantly seeing her and hearing her; you eat with her and drink with her: and yet, with all this good fortune, you grumble; let me tell you that you are ungrateful for this gift that Love has made you. You do not know what it is to be able to see the one you love; it is a greater pleasure than further favours. When the eyes meet one another they receive the impression of the body as in a mirror, and this emanation of beauty, which penetrates down into the soul through the eyes, effects a kind of union however the ladies are sundered; 'tis all but a bodily union—a new kind of bodily embrace. But I prophesy to you that you will soon obtain all you desire. There is no more ready road to overcoming the resistance of the beloved than constantly to be in her presence; the eye is the go-between of affection, and the habit of being regularly in one another's society is a quick and successful way to full favour. Wild beasts can be tamed by habit, as they become used to their masters; how much more easily can a woman's heart be softened by the same means! And then the fact that her lover is of the same age as herself is a powerful impulse to a maiden. Those feelings which are natural in the heyday of youth, and her knowledge that she is adored, will often inspire her to return your passion; for every maiden wishes to be fair, is pleased to be loved, and is grateful to the lover for the witness that he bears to her charms—if no one were in

7 αὐτὴν, οὕτω πεπίστευκεν εἶναι καλή. ἔν οὖν  
 σοι παραινῶ μόνον, ἐρᾶσθαι πιστευσάτω, καὶ  
 ταχέως σε μιμήσεται." "Πῶς ἂν εἴν," εἶπον,  
 "γένοιτο τοῦτο τὸ μάντευμα; ὁὗ μοι τὰς  
 ἀφορμῆς· σὺ γὰρ ἀρχαιότερος μύστης ἐμοῦ καὶ  
 συνηθέστερος ἤδη τῇ τελετῇ τοῦ θεοῦ. τί λέγω;  
 τί ποιῶ; πῶς ἂν τύχοιμι τῆς ἐρωμένης; οὐκ  
 εἶδα γὰρ τὰς ὁδοὺς."

10. "Μηδέν," εἶπεν ὁ Κλεινίας, "πρὸς ταῦτα  
 ζήτηι παρ' ἄλλου μαθεῖν· αὐτοδίδακτος γὰρ ἐστίν  
 ὁ θεὸς σοφιστής. ὥσπερ γὰρ τὰ ἀρτίτοκα τῶν  
 βρεφῶν οὐδεὶς διδύσκει τὴν τροφήν, αὐτόματα  
 γὰρ ἐκμανθάνει καὶ οἶδεν ἐν τοῖς μαζοῖς οὖσαν  
 αὐτοῖς τὴν τράπεζαν, οὕτω καὶ καινίσκος ἔρωτος  
 πρωτοκύμων οὐ δεῖται διδασκαλίας πρὸς τὸν  
 2 τοκετόν. εἰ γὰρ ἡ ὥδεις παραγένηται καὶ  
 ἐνστῇ τῆς ἀνάγκης ἢ προθεσμίας, μηδὲν πλανη-  
 θεὶς, κἂν πρωτοκύμων ᾖ, εὐρήσεις τεκεῖν ὑπ'  
 αὐτοῦ μαιωθεὶς τοῦ θεοῦ. ὅσα δὲ ἐστὶ κοινὰ  
 καὶ μὴ τῆς εὐκαιροῦ τύχης δεόμενα, ταῦτα ἀκούσας  
 μάθε. μηδὲν μὲν εἶπες πρὸς τὴν παρθένον  
 ἀφροδίσιον· τὸ δὲ ἔργον ζήτηι πῶς γένηται σιωπῇ.  
 3 παῖς γὰρ καὶ παρθένος ὅμοιοι μὲν εἰσιν εἰς  
 αἰδῶ· πρὸς ἐδ τὴν τῆς Ἀφροδίτης χάριν κἂν  
 γνώμης τι<sup>1</sup> ἔχωσιν, ἀ πάσχουσιν ἀκούειν οὐ θέ-

<sup>1</sup> The MSS. have γνώμης ἔχωσιν: it is necessary either to write γνώμης, as Jacobs (τὴν γνώμην Hercher), or to insert τι as I have done in the text.

love with her, she could have so far no grounds of confidence that she was beautiful. One only piece of advice then I have to give you: let her be sure that she is loved, and she will soon return your affection." "But how," said I, "is this prophecy of yours to be accomplished? Indicate to me at any rate how to begin; you were initiated before me into the mysteries of the god and are better acquainted with the course required to become an adept. What am I to say? What am I to do? How am I to win the object of my passion? I have no idea of the way to proceed."

10. "On this subject," said Clinias, "you have no need to enquire of another: Love is a self-instructed expert. He is like the new-born babe which needs no teaching from anybody where to look for its nourishment; for that is an accomplishment which it learns of itself, knowing that its table is spread in its mother's breasts; in the same way a young man for the first time big with love needs no instruction as to how to bring it to birth. For when you begin to feel the pangs and it is clear that the destined day is at hand, you cannot go wrong, even though it be your first labour, but you will find the way to bring forth and the god himself will deliver you. However, you may as well listen to the ordinary maxims which are applicable at any time and need no fortunate occasion. In the first place, say nothing to the maiden of the actual fruition of love, but rather look for a means for your passion silently to be translated into action: boys and girls are alike shamefaced creatures; however much they may be inclined towards the pleasures that Aphrodite can afford, they do not care to hear their experi-



λουσι· τὴν γὰρ αἰσχύνην κείσθαι νομίζουσιν ἐν  
 4 τοῖς ῥήμασι. γυναῖκας μὲν γὰρ εὐφραίνει καὶ  
 τὰ ῥήματα· παρθένος δὲ τοὺς μὲν ἐξωθεν ἀκρο-  
 βολισμοὺς τῶν ἐραστῶν εἰς πείραν φέρει καὶ  
 ἄφνω συντίθεται τοῖς νεύμασιν· ἐὰν δὲ αἰτή-  
 σης τὸ ἔργον προσελθὼν, ἐκπλήξεις αὐτῆς τὰ  
 ὦτα τῇ φωνῇ, καὶ ἐρυθρίᾳ καὶ μισεῖ τὸ ῥῆμα  
 καὶ λοιδορεῖσθαι δοκεῖ· κἂν ὑποσχέσθαι θέλῃ  
 τὴν χάριν, αἰσχύνεται· τότε γὰρ πᾶσχειν νομίζει  
 τὸ ἔργον, ὅτε μᾶλλον τὴν πείραν ἐκ τῆς τῶν  
 5 λόγων ἡδονῆς ἀκούει. ἐὰν δέ, τὴν πείραν προσ-  
 ἔγων τὴν ἄλλην, καὶ εὐάγωγον αὐτὴν παρασκευά-  
 σας, ἡδέως ἤδη προσέρχῃ, σιῶπα μὲν οὖν τὰ  
 πολλὰ ὡς ἐν μυστηρίῳ, φίλησον δὲ προσελθὼν  
 ἡρέμα· τὸ γὰρ ἐραστοῦ φίλημα πρὸς ἐρωμένην  
 θέλουσαν μὲν παρέχειν, αἰτησίς ἐστι,<sup>1</sup> πρὸς ἀπει-  
 6 θοῦσαν δέ, ἐκετηρία· κἂν μὲν προσῇ τις συνθήκη  
 τῆς πράξεως,<sup>2</sup> πολλάκις δὲ καὶ ἰκοῦσαι πρὸς τὸ  
 ἔργον ἐρχόμεναι θέλουσι βιάζεσθαι δοκεῖν, ἵνα  
 τῇ δόξῃ τῆς ἀνάγκης ἀποτρέπωνται τῆς αἰσχύνης  
 τὸ ἰκοῦσιον· μὴ τοίμιν ἐκνήσης, ἐὰν ἀνθιστα-  
 μένην αὐτὴν ἴδῃς, ἀλλ' ἐπιτῆραι πῶς ἀνθίσταται·  
 7 σοφίας γὰρ κἀνταῦθα δεῖ· κἂν μὲν προσκαρ-  
 τερῇ, ἐπίσχει τὴν βίαν· οὕτω γὰρ πείθεται·

<sup>1</sup> The MSS. after ἐστὶ read οὕτω, which is omitted on the suggestion of Jacobs.

<sup>2</sup> Jacobs thought there must be a lacuna after πράξεως, and in any case there is something of an anacoluthon—a dis-juncture of the grammatical construction.

ness mentioned aloud : they think that modesty is a matter of words, while grown women, on the other hand, take a pleasure in the words too. A girl will regard very calmly the first skirmishes that a lover uses to feel his way, and will suddenly express her complacency by a gesture ; but if you go bluntly to her with a verbal invitation, you will only shock her ears by the words you employ. She will blush, affect to regard your proposal with horror, and think that an insult is being offered to her ; even if she is desirous to afford you her favours, she is ashamed, for it seems to her that she is already yielding, when the pleasure she derives from your words seems to transform your tentative into reality. If, however, you set upon the other tack, gradually moulding her to your wishes and gaining easy access to her, be as silent as in church, but approach her gently and kiss her : if the beloved is compliant, the lover's kiss is an invitation to her to accord him all her favours ; if reluctant, it is a kind of supplication and prayer. Then, even when they have promised and are certain to yield, many of them, however willing, prefer to have at least the appearance of coercion applied, so that by a shew of force they can avoid the charge of compliance which would be a reproach to their modesty. Even if you find her persistently obdurate, do not relax your efforts, but rather watch closely for the means of converting her : here too tact is wanted. Do not in any case, if she remains obstinate, employ force ; she is not yet sufficiently softened : but if you desire her to melt,

## ACHILLES TATIUS

ἔαν δὲ καλθακώτερον ἤδη θέλῃς, χορήγησον τὴν ὑπόκρισιν, μὴ ἀπολέσῃς σου τὸ δράμα."

11. Εἰγὼ δέ, "Μεγάλα μὲν," ἔφη, "ἐφόδιαί μοι δέδωκας καὶ εὐχομαι τυχεῖν, Κλειῖα· φοβοῦμαι δὲ ὅπως μὴ κακῶν γένηται μοι τὸ εὐτύχημα μειζόντων ἀρχῇ καὶ ἐπιτρίψῃ με πρὸς ἔρωτα πλείονα. ἂν γοῦν αὐξηθῇ τὸ δεινόν, τί δράσω; 2 γαρκεῖν μὲν οὐκ ἂν δυναίμην· ἄλλη γὰρ δέδομαι παρθένῃ. ἐπικείται δέ μοι πρὸς τοῦτον τὴν γάμον ὁ πατήρ, δίκαια αἰτῶν, εὐ ξένῃν οὐδὲ αἰσχροῦ γῆμαι κόρην, οὐδὲ ὥς Χαρικλῆα πλούτῳ με πωλεῖ, ἀλλ' αὐτοῦ μοι βίδωσι θυγατέρα, καλὴν μὲν, ὧ θεοί, πρὶν Λευκίππην ἰδεῖν νῦν δὲ καὶ πρὸς τὸ κάλλος αὐτῆς τυφλώττω καὶ πρὸς 3 Λευκίππην μόνην τοὺς ὀφθαλμοὺς ἔχω. ἐν μεθορίῃ κεῖμαι ἑξὶ ἐναντίων· ἔρως ἀνταγωνίζεται καὶ πατήρ. ὁ μὲν ἔστηκεν αἰδοῖ κρατῶν, ὁ δὲ κάθηται πυρπολῶν. πῶς κρίνω τὴν δίκην; ἀνάγκη μάχεται καὶ φύσει. καὶ θέλω μὲν σοὶ δικάσαι, πάτερ, ἀλλ' ἀντίδικον ἔχω χαλεπώτερον. βασανίζει τὸν δικαστὴν, ἔστηκε μετὰ βελῶν, κρίνεται μετὰ πυρός. ἐν ἡπειθήσω, πάτερ, αὐτοῦ καίνομαι τῷ πυρί."

12. Ἡμεῖς μὲν οὖν ταῦτα ἐφιλοσοφοῦμεν περὶ τοῦ θεοῦ· ἐξαίφνης δὲ τις εἰστρέχει τῶν τοῦ

<sup>1</sup> The last words of this paragraph contain rather an elaborate metaphor from the Attic system of the production of plays, which is difficult to render into appropriate

you must be prepared to act a part, or else you will lose all the trouble of your plot."<sup>1</sup>

11. "By your advice, Clinias," said I, "you have given me the most admirable provision for my journey, and I pray that I may arrive safely; but at the same time I cannot help fearing that my very success may be the beginning of worse troubles and expose me to the more violent flames of love; and at any rate if they do become more savage, what am I to do? I cannot marry her—I am pledged to another maiden; and my father is greatly set on this match. Nor is his object an unreasonable one: he does not ask me to marry a foreigner, or an ugly girl; he does not sell me for gold, as Charicles is to be sold; but he intends for me his own daughter, who was beautiful enough, God knows, before I saw Leucippe; but now I am blind to her beauty and have eyes for Leucippe alone. I am on the horns of a dilemma—Love and my father wait on opposite sides of me: my father stands behind me, holding me back by the respect which I owe to him; Love sits before me, brandishing his torch of fire. How am I to decide the contest, when affection is at war with the promptings of nature? I desire to give my verdict for you, father, but I have a stronger adversary—he puts the judge to the torture, he stands in court armed with his arrows, he pleads his cause with flame; if I do not decide against you, father, I must be utterly consumed by his fire."

12. We were engaged in this kind of philosophical discussion about Love, when one of Charicles'

English. "You must stage-manage (*επισκευάζειν*) your own acting, or else you will not get your play accepted, and so will have wasted all the trouble you took in composing it."

- Χαρικλέους οἰκετῶν, ἔχων ἐπὶ τοῦ προσώπου τὴν ἀγγελίαν τοῦ κακοῦ, ὥς καὶ τὸν Κλεινίαν εὐθὺς ἠνακραγῆν θεασάμενον, “Κακὸν τι γέγονε Χαρικλεῖ.” ἅμα δὲ αὐτοῦ λέγοντος, συνεξεφώ-
- 2 ἰησεν ὁ οἰκέτης, “Τέθνηκε Χαρικλῆς.” τὸν μὲν οὖν Κλεινίαν πρὸς τὴν ἀγγελίαν ἀφήκεν ἡ φωνὴ καὶ ἔμεινεν ἀκίνητος, ὥσπερ τυφῶνι βεβλημένος τῷ λόγῳ. ὁ δὲ οἰκέτης διηγεῖται “Ἐπὶ τὸν ἵππον τὸν σὸν ἐκάθισεν, ὦ Κλεινία, ὅς τὰ μὲν πρῶτα ἤλαυνεν ἡρέμα, δύο δὲ ἢ τρεῖς δρόμους περιελθὼν, τὴν ἵππασίαν ἐπέσχε καὶ τὸν ἵππον ἰδρῶντα κατέψα καθήμενος, τοῦ ῥυτῆρος ἀμελήσας.
- 3 ἀπομάττοίτος δὲ τῆς ἔδρας τοὺς ἰδρώτας, ψόφος κατόπιν γίνεται, καὶ ὁ ἵππος ἐκταραχθεὶς πηδᾷ ὀρθίος ἀρθεὶς καὶ ἀλογίστως ἐφέρετο. τὸν γὰρ χαλιῶν ἐνδακῶν καὶ τὸν αὐχένα σιμῶσας, φρέξας τε τὴν κόμην, αἰστρηθεὶς τῷ φόβῳ διαέριος<sup>1</sup> ἵπτατο. τῶν δὲ ποδῶν οἱ μὲν ἔμπροσθεν ἤλλαντο, οἱ δὲ ὀπισθεν τοὺς ἔμπροσθεν ἐπειγόμενοι φθίψαι, τὸν δρόμον ἐπέσπενδον,
- 4 διάκοντες τὸν ἵππον. ὁ δὲ ἵππος τῇ τῶν ποδῶν κυρτούμενος ἀμέλλῃ, ἄνω τε καὶ κάτω πηδῶν πρὸς τὴν ἐκατέρων σπουδῇν δίκην νεῶς χειμαζομένης τοῖς νότοις ἐκυμαίνετο. ὁ δὲ κακοδαίμων Χαρικλῆς ὑπὸ τοῦ τῆς ἵππέας ταλαντευόμενος κύματος, ἐκ τῆς ἔδρας ἐσφαιρίζετο, ποτὲ μὲν ἐπ’ οὐρανὸν κατολισθάνων, ποτὲ δὲ ἐπὶ τράχηλον κυριστῶν· ὁ δὲ τοῦ κλύδωνος ἐπείεζεν αὐτὸν,
- 5 χειμῶν. τῶν δὲ ῥυτῆρων οὐκέτι κρατεῖν δυνά-

<sup>1</sup> The adjective *διέριος* of the Vatican MS. seems slightly preferable to the *εἰς αἶρας* of the other MSS. and editors, being used again in II. xxii. § 3.

servants rushed in, with evil tidings so clearly written upon his face that Clinias instantly cried out: "Something has happened to Charicles." He had not yet finished speaking, when the servant exclaimed in the same breath: "Charicles is dead." At this announcement Clinias was stricken utterly dumb and stood motionless, as though he had been struck by a whirlwind. The servant went on: "He mounted your horse, Clinias, and at first rode quietly enough upon him; after two or three turns, he pulled him up, and, dropping the reins on his back, began to rub down the sweating animal as he sat. While he was wiping by the saddle, there was a sudden noise behind; the horse was frightened, reared, and bolted wildly. He took the bit between his teeth, tossed up his head, shook his mane, and seemed to fly through the air spurred on by fear; his hinder feet seemed to be trying to catch up his galloping fore-quarters, increasing the speed of his flight and spurring on his pace; his body arched by reason of the contest between his feet, bounding up and down at each stride, the motion of his back was like a ship tossed in a storm. Poor Charicles, thrown up and down rather as if by a wave than on a horse, bounded from the saddle like a ball, at one time slipping back on to the horse's quarters, at another hurled forward on to his neck, while the tempest-like motion ever more and more overcame his efforts. At last, no longer able to hold

μενος, δοὺς δὲ ἑαυτὸν τῷ τοῦ δρόμου πνεύματι, ὅλος<sup>1</sup> τῆς τύχης ἦν. ὁ δὲ ἵππος ῥύμῃ θείῳ ἐκτρέπεται τῆς λεωφόρου καὶ ἐς ὕλην ἐπήδησε καὶ εὐθὺς τὸν ἄθλιον Χαρικλέα περιρρήγνυσι δένδρῳ. ὁ δέ, ὡς ὑπὸ μηχανῆς προσαραχθεὶς, ἐκκρούεται μὲν τῆς ἔδρας, ὑπὸ δὲ τῶν τοῦ δένδρου κλάδων τὸ πρόσωπον αἰσχύνεται καὶ τοσούτοις περιδρύνεται τραύμασιν, ὅσαι τῶν κλύδων ἦσαν αἱ αἰχμαί. οἱ δὲ ῥυτῆρες αὐτῷ περιδεθέντες οὐκ ἠθέλον ἀφεῖναι τὸ σῶμα, ἀλλ' ἀνθεῖλκον αὐτό, περισύροντες θανάτου τρίβον. ὁ δὲ ἵππος ἔτι μᾶλλον ἐκταραχθεὶς τῷ πτώματι καὶ ἐμποδιζόμενος εἰς τὸν δρόμον τῷ σώματι κατεπάτει τὸν ἄθλιον, ἐκλακτίζων τὸν δεσμὸν τῆς φυγῆς· ὥστε οὐκ ἂν αὐτόν τις ἰδὼν οὐδὲ γνωρίσειεν."

13. Ταῦτα μὲν οὖν ἀκούων ὁ Κλενίας ἐσίγα τινα χρόνον ὑπ' ἐκπλήξεως· μεταξὺ δὲ νύψας ἐκ τοῦ κακοῦ διωλύγιον ἐκώκυσε, καὶ ἐκδραμεῖν ἐπὶ τὸ σῶμα μὲν ἠπείγετο, ἐπηκολούθουν δὲ κἀγώ, 2 παρηγορῶν ὡς ἡδυνάμην. καὶ ἐν τούτῳ φοράδην Χαρικλῆς ἐκομίζετο, θέαμα οἰκτιστον καὶ ἐλεεινόν· ὅλος γὰρ τραῦμα ἦν, ὥστε μηδένα τῶν παρόντων κατασχεῖν τὰ δάκρυα. ἐξήρχε δὲ τοῦ θρήνου ὁ πατήρ πολυτάρακτον βοῶν· "Οἶος ἀπ' ἐμοῦ προελθάν, οἶος ἐπανέρχῃ μοι, τέκνον; ὦ ποιηρῶν ἵππασμάτων. οὐδὲ κοινῷ μοι θανάτῳ τέθνηκας·

<sup>1</sup> ὅλος was inserted by Salmassius, and seems necessary to the construction and the sense.

the reins, he let himself drive with the storm and was at the mercy of fortune; then the horse, still at top speed, turned aside from the high road, bounded into a wood, and straightway dashed the miserable Charicles against a tree. He left the saddle, shot like a stone from a sling; his face was cut to pieces by the tree's branches and he was covered with as many wounds as there were sharp points on the boughs. The reins twisted round his body,<sup>1</sup> which he was unable to extricate, and then dragged it along with them, making a very path of death. The horse, still more alarmed by the fall and finding his speed checked by the body dragging behind him, trampled upon the unhappy boy, kicking out at what he found to be a check upon his flight; so that now no one who saw him could possibly recognize him as the Charicles they once knew."

13. At this news Clinias was struck with utter silence for a considerable period; then, as if suddenly awaked from a swoon of grief, he cried out very pitifully and hurried to run to meet the corpse, while I followed him, affording him such poor comfort as I was able. At that moment Charicles was brought in on a bier, a sight most pitiful and sad; he appeared to be all one wound, so that none of the standers-by were able to refrain from tears. His father led the chorus of lamentation, greatly disordered and crying out: "Look on this picture and on that—how you left me and how you come back to me; a curse on all riding of horses! A worse than common death is yours, which

<sup>1</sup> The Greek rider had the reins carried round behind his waist.



3 οὐδὲ εὐσχήμων φαίη νεκρός. τοῖς μὲν γὰρ  
 ἄλλοις τῶν ἀποθανόντων τὸ ἔχθος τῶν γνωρι-  
 σμάτων διασώζεται, κἂν τὸ ἄνθος τις τῶν  
 προσώπων ἀπολέσῃ, τηρεῖ τὸ εἶδωλον καὶ παρη-  
 γορεῖ τὸ λυπούμενον καθεύδοντα μιμούμενος· τὴν  
 μὲν γὰρ ψυχὴν ἐξεῖλεν ὁ θάνατος, ἐν δὲ τῇ  
 4 σώματι τηρεῖ τὸν ἄνθρωπον. σοῦ δὲ ὁμοῦ καὶ  
 ταῦτα διέφθειρεν ἡ τύχη, καὶ μοι τέθνηκας  
 θάνατον διπλοῦν, ψυχῇ καὶ σώματι. οὕτως<sup>1</sup>  
 σου τέθνηκε καὶ τῆς εἰκόνης ἡ σκιά· ἡ μὲν γὰρ  
 ψυχὴ σου πέφενεν· οὐχ εὐρίσκω δέ σε οὐδ' ἐν  
 5 τῷ σώματι. πότε μοι, τέκνον, γαμεῖς; πότε σου  
 θύσω τοὺς γάμους, ἵππεῦ καὶ νυμφίε; νυμφίε μὲν  
 ἀτελής, ἵππεῦ δὲ δυστυχής. τάφος μὲν σοι,  
 τέκνον, ὁ θάλαμος· γάμος δὲ ὁ θάνατος· θρήνος δὲ  
 ὁ ὑμέραιος· ὁ δὲ κωκυτὸς οὗτος τῶν γάμων φῖδαί.  
 6 ἄλλο σοι, τέκνοι, προσεδύκων πῦρ ἀνάψειν·  
 ἀλλὰ τοῦτο μὲν ἔσβησεν ἡ ποιηρὰ τύχη μετὰ  
 σοῦ· ἀνάπτει δέ σοι δῆδας κακῶν. ὦ ποιηρᾶς  
 ταύτης δαδουχίας. ἡ νυμφικὴ σοι δαδουχία  
 ταφὴ γίνεται."

14. Ταῦτα μὲν οὖν οὕτως ἐκώκυεν ὁ πατήρ·  
 ἐτέρωθεν δὲ καθ' αὐτὸν ὁ Κλειάς· καὶ ἦν

<sup>1</sup> Hercher's ingenious conjecture for MSS. οὕτως.

<sup>2</sup> Cf. St. Gregory of Nyssa, *De deitate Filii et Spiritus Sancti* (ed. Paris, 1615, li. p. 966 A), where Abraham laments over the approaching sacrifice of Isaac: καὶ ἔφη ἐκ' αὐτοῦ οὐχὶ λαμπρὰ γαμήλια, ἀλλὰ τῶν ἐπιτάφior; "Am I to kindle for him no marriage lights, but the torches for his

leaves you an unsightly corpse; when others die, at least the lineaments of their features are preserved, and even if the living bloom of beauty be gone, at least the face keeps a semblance of its former appearance and affords some comfort to the mourner by its mimicry of sleep; death may have snatched away the soul, but at least it leaves in the body the one we knew. But with you even this has been destroyed by fate—so you are doubly dead to me, soul and body too; even the very shadow of your likeness is gone—your soul is fled and I cannot find my Charicles in this corpse. When, my child, shall the day of your wedlock be? When shall I perform at your marriage the rites that religion demands, horseman and bridegroom—bridegroom that shall never wed, most unfortunate of horsemen? Your bridal chamber is the grave; your wedlock is with death; the dirge your bridal song; these wailings your marriage lays. A very different fire from this, my child, did I hope to kindle for you; but cruel fate has extinguished both it and you, and lit up in its place the torches of a funeral. A cruel illumination this! The tapers of your marriage rite have become the flambeaux of a requiem."<sup>1</sup>

14. So wailed his father, and on the other side of the body Clinias was reproaching himself: it was a burial!" We might also compare *Ant. and Cle.* v. 163 and 172, and our Herrick's (*ed. Moorman*, p. 109)

That morn which saw me made a bride,  
That evening witnessed that I died.  
'These holy lights, wherewith they guide  
Unto the bed the hapful helde,  
Served but as tapers, for to burn  
And light my reliques to their urn.  
This epitaph, which here you see,  
Supplied the Epithalamy.

θρίνων ἄμιλλα, ἐραστοῦ καὶ πατρός· “ Ἐγὼ μου  
 τὸν δεσπότην ἀπολώλεκα. τί γὰρ αὐτῷ τοιοῦτον  
 δῶρον ἐχαριζόμεν; φιάλη γὰρ οὐκ ἦν χρυσή, ἔν-  
 2 ἐσπένδετο πίνων καὶ ἐχρήτό μου τῷ δῶρῳ  
 θηρίων; ἐγὼ δὲ ὁ κακοδαίμων ἐχαριζόμεν θηρίων  
 μειρακίῃ καλῇ, ἐκαλλώπιζον δὲ καὶ τὸ πονηρὸν  
 θηρίον προστερινιδίσις, προμετωπιδίσις, φαλάροις  
 ἀργυροῖς, χρυσαῖς ἡμίαις. οἴμοι Χαρίκλεις· ἐκό-  
 σμησέ σου τὸν φονέα χρυσῷ. Ἴππε πάντων θη-  
 3 ρίων ἀγριώτατε, πονηρὲ καὶ ἀχάριστε καὶ ἀναί-  
 σθητε κάλλους, ὁ μὲν κατέψα σου τοὺς ἰδρωτάς  
 καὶ τροφὰς ἐπηγγέλλετο πλείους καὶ ἐπῆνει τὸν  
 δρόμον, σὺ δὲ ἀπέκτεινας ἐπαινούμενος. οὐχ  
 ἦδον προσαπτομένου σου τοιοῦτου σώματος, οὐκ  
 ἦν σοι τοιοῦτος ἵππεὺς τρυφή, ἀλλ’ ἔρριψας,  
 ἄστοργε, τὸ κάλλος χαμαί. οἴμοι δυστυχής·  
 ἐγὼ σοι τὸν φονέα, τὸν ἀνδρεφόνον ἐωιη-  
 σάμην.”

15. Μετὰ δὲ τὴν ταφὴν εἰθὺς ἐσπευδον ἐπὶ  
 τὴν κύρην· ἡ δὲ ἦν ἐν τῷ παραδείσῳ τῆς οἰκίας.  
 ὁ δὲ παράδεισος ἄλσος ἦν, μέγα τι χρῆμα πρὸς  
 ὀφθαλμῶν ἡδονήν· καὶ περὶ τὸ ἄλσος τειχίον ἦν  
 αὐταρκές· εἰς ὕψος καὶ ἐκίστη πλευρὰ τειχίου  
 (τέσσαρες δὲ ἦσαν πλευραί) κατάστεγος ὑπὸ  
 χορῷ κίωνων· ὑπὸ δὲ τοῖς κίονσιν ἔνδον ἦν ἡ τῶν  
 2 δένδρων πανήγυρις. ἔθαλλον οἱ κλάδοι, συνέ-  
 πιπτον ἀλλήλοισι ἄλλος ἐπ’ ἄλλον, αἱ γείτονες  
 τῶν πετάλων περιπλοκαί, τῶν φύλλων περι-  
 βολαί, τῶν καρπῶν συμπλοκαί. τοιαύτη τις ἦν  
 3 ὁμίλια τῶν φυτῶν. ἐνίοις δὲ τῶν δένδρων τῶν  
 ἀδροτέρων κίττος καὶ σμίλαξ παρεπεφύκει· ἡ μὲν  
 ἐξηρητημένη πλατάνευ καὶ περιπυκάζουσα ῥαδιυῇ

very rivalry of laments, the loving friend and the father. "It is I," said he, "that have destroyed him that was the master of my heart. Why did I give him such a gift as that? Why not rather a cup of gold for libations when he drank, to use and pride himself on my present? As it is, wretched fool that I was, I gave this fair lad a wild beast, and I decked out the cursed brute with martingales and frontlets, silver trappings and gold-embroidered reins; yes, alas, Charicles, I furnished up your murderer with gold. Vile horse, the most savage of all beasts, wicked, thankless brute, senseless of beauty, he was wiping away your sweat and promising you a fuller manger and praising your paces; and you killed him as you were being flattered—you took no pleasure in the touch of that beautiful body, that fair horseman was no source of pride in you; you entertained no feelings of affection for him, but dashed his beauty to the ground. Woe is me: it was I that brought for you the cause of your death, your murderer!"

15. When the entombment was over, I hurried to my sweetheart, who was in the garden of our house. This garden was a meadow, a very object of beauty to the eyes; round it ran a wall of sufficient height, and each of the four sides of the wall formed a portico standing on pillars, within which was a close plantation of trees. Their branches, which were in full foliage, intertwined with one another; their neighbouring flowers mingled with each other, their leaves overlapped, their fruits joined. Such was the way in which the trees grew together; to some of the larger of them were ivy and smilax attached, the smilax hanging from plumes and filling all the

τῇ κόμῃ· ὁ δὲ κιττός περὶ πεύκην εἰλιχθεὶς  
 φκειούτο τὸ δένδρον ταῖς περιπλοκαῖς, καὶ  
 ἐγένετο τῷ κιττῷ ὄχημα τὸ φυτόν, στέφανος δὲ ὁ  
 4 κιττός τοῦ φυτοῦ. ἄμπελοι δὲ ἐκατέρωθεν τοῦ  
 δένδρου, καλὰμοις ἐποχεύμεναι, τοῖς φύλλοις  
 ἑθαλλον, καὶ ὁ καρπὸς ὡραίαν εἶχε τὴν αἶθρην καὶ  
 διὰ τῆς ὀπῆς τῶν καλὰμων ἐξεκρέματο καὶ ἦν  
 βόστρυχος τοῦ φυτοῦ· τῶν δὲ φύλλων ἄνωθεν  
 αἰωρουμένων, ὑφ' ἡλίου πρὸς ἄνεμον συμμιγῆ  
 5 ὡχρὰν ἐμάρμαιρεν ἡ γῆ τὴν σκιάν. τὰ δὲ ἄνθη  
 ποικίλῃν ἔχοντα τὴν χροίαν, ἐν μέρει συνεξέφαινε  
 τὸ κύκλος, καὶ ἦν τοῦτο τῆς γῆς πορφύρα καὶ  
 νάρκισσος καὶ ρόδον· μία μὲν τῷ ρόδῳ καὶ τῷ  
 ναρκίσσῳ ἡ κάλυξ, ὅσον εἰς περιγραφὴν· καὶ ἦν  
 φιάλη τοῦ φυτοῦ. ἡ χροιά δὲ τῶν περὶ τὴν  
 κάλυκα φύλλων ἐσχισμένων, τῷ ρόδῳ μὲν  
 αἵματος ὅμοι<sup>1</sup> καὶ γάλακτος, τὸ κάτω τοῦ  
 6 φύλλου, καὶ ὁ νάρκισσος ἦν τὸ πᾶν ὅμοιον τῷ  
 κάτω τοῦ ρόδου. τῷ ἴῳ κάλυξ μὲν οὐδαμοῦ,  
 χροιά δὲ οἶαν ἡ τῆς θαλάσσης ἀστράπτει γαλήνῃ.  
 ἐν μέσοις δὲ τοῖς ἄνθεσι πηγὴ ἀνέβλυζε καὶ  
 περιγέγραπτο τετρίγωνος χαρίερα χειροποίητος  
 τῷ ρεύματι. τὸ δὲ ὕδωρ τῶν ἀνθέων ἦν κάτο-  
 7 πτρον, ὡς δοκεῖν τὸ ἄλσος εἶναι διπλοῦν, τὸ μὲν  
 τῆς ἀληθείας, τὸ δὲ τῆς σκιᾶς. ὄρνιθες δέ, οἱ  
 μὲν χειροήθεις περὶ τὸ ἄλσος ἐνέμοντο, οὓς  
 ἐκολάκευον αἱ τῶν ἀνθρώπων τροφαί, οἱ δὲ  
 ἐλεύθερον ἔχοντες τὸ πτερόν, περὶ τὰς τῶν  
 δένδρων κορυφὰς ἐπαιζον· οἱ μὲν ἄδοντες τὰ  
 ὀρνίθων ἄσματα, οἱ δὲ τῇ τῶν πτερῶν ἀγλαϊζό-

<sup>1</sup> After ὅμοι the MSS. give ἴον, which Jacobs removed from the text.

interstices between the boughs with its soft foliage, the ivy twisting up the pines and embracing the trunks, so that the tree formed a support for the ivy, and the ivy a garland for the tree. On either side of each tree grew vines, creeping upon reed supports, with luxuriant foliage; these, now in full fruitage, hung from the joints of the reeds, and formed as it were the ringlets of the tree. The leaves higher up were in gentle motion, and the rays of the sun penetrating them as the wind moved them gave the effect of a pale, mottled shadow on the ground. Flowers too of many hues displayed each their own beauty, setting the ground aflame; the narcissus and the rose, with their blossoms—the cup of the flowers—alike in shape but different in colour, the rose being of the colour of blood above and milk below, whereas the narcissus was wholly of the colour of the lower part of the rose; there were violets too, whose cup-shaped blossoms you could not distinguish, but their colour was as that of a shining calm at sea. In the midst of all these flowers bubbled up a spring, the waters of which were confined in a square artificial basin; the water served as a mirror for the flowers, giving the impression of a double grove, one real and the other a reflexion. Birds there were too: some, tame, sought for food in the grove, pampered and domesticated by the rearing of men; others, wild and on the wing, sported around the summits of the trees; some chirping their birds' songs, others brilliant in their gorgeous plumage.

8 *μενοι στολή. οἱ γίδοι δέ, τέττιγες καὶ χελιδόνες· οἱ μὲν τὴν Ἥους ἄδοντες εὐνήν, αἱ δὲ τὴν Τηρέως τράπεζαν. οἱ δὲ χειροήθεις, ταῦς καὶ κύκνος καὶ ψιττακός· ὁ κύκνος περὶ τὰς τῶν ὑδάτων πίδακας νερόμενος, ὁ ψιττακός ἐν οἰκίσκῳ περὶ δένδρον κρεμάμενος, ὁ ταῦς τοῖς ἄνθεσι περισύρων τὸ πτερόν. ἀντέλαμπε δὲ ἡ τῶν ἀνθέων θεά τῇ τῶν ὀρνίθων χροίᾳ καὶ ἦν ἄνθη πτερῶν.*

16. Βουλόμενος οὖν εὐάγαγον τὴν κόρην εἰς ἔρωτα παρασκευάσαι, λόγων πρὸς τὸν Σάτυρον ἡρχόμεν, ἀπὸ τοῦ ὀρνίθου λαβὼν τὴν εὐκαιρίαν· διαβαδίζουσα γὰρ ἔτυχεν ἅμα τῇ Κλειοῖ καὶ  
2 ἐπιστάσα τῇ ταῷ κατάντην.<sup>1</sup> ἔτυχε γὰρ τύχη τιῇ συμβάν τότε τὸν ὄρνιν ἀναπτερώσαι τὸ κάλλος καὶ τὸ θέατρον ἐπιδεικνύναι τῶν πτερῶν. "Τοῦτο μέντοι οὐκ ἄνευ τέχνης ὁ ὄρνις," ἔφην, "ποιεῖ· ἀλλ' ἔστι γὰρ ἐρωτικός· ὅταν γοῦν ἐπαγαγέσθαι θέλῃ τὴν ἐρωμένην, τότε οὕτως καλλωπίζεται.  
3 ὁρᾷς ἐκείνην τὴν τῆς πλατάνου πλησίον;" (δείξας θήλειαν ταῶνα) "ταύτη νῦν οὗτος τὸ κάλλος ἐπιδείκνυται λειμῶνα πτερῶν. ὁ δὲ τοῦ ταῷ λειμῶν εὐανθέστερος, πεφύτενται γὰρ αὐτῷ καὶ χρυσὸς ἐν τοῖς πτεροῖς, κύκλῳ δὲ τὸ ἀλουργές

<sup>1</sup> MSS. κατ' αὐτὴν, which is omitted by Hatcher as a gloss. But it is a simpler correction to read κατάντην, in the sense of κατάντην, opposite, and not of κατάντην, down-hill.

<sup>2</sup> Tithonus, the human spouse of the goddess of the Dawn, asked for and obtained the gift of immortality; but neglecting also to demand perpetual youth, he shrivelled up in extreme old age until it was the truest mercy to change him into a grasshopper.

<sup>3</sup> See I. viii. and V. iii. After the cannibal feast, Philo-

## BOOK I, 15-16

The songsters were grasshoppers and swallows: the former sang of Aurora's marriage-bed,<sup>1</sup> the latter of the banquet of Tereus.<sup>2</sup> The tame birds were peacocks, swans, and parrots; the swans fed round about the sources of the spring, the parrots were hung in cages from the branches of the trees, the peacocks spread their tails among the flowers, and there was a kind of rivalry between the brilliance of the flowers and the hues of the peacocks, whose plumage seemed itself to consist of very flowers.

16. Desiring to influence the thoughts of the maiden so as to make her amenable to love, I began to address myself to Satyrus,<sup>3</sup> taking the birds as my text. Now my sweetheart happened to be walking with Clio and had stopped opposite the peacock, who chanced at that moment to be making a display of all his finery and shewing off his tail to its best advantage. "This bird," said I, "does not behave thus without intent: he is really an amorous creature; at least he shows off this gorgeous livery when he wishes to attract the object of his passion. Do you not see her (and as I spoke I pointed to the hen) near that plane tree? It is for her that he is shewing his beauties, his train which is a garden in itself—a garden which contains more beautiful flowers than a natural garden, for there is gold in the plumage, with an outer circle of purple running

*melas* was changed into a nightingale, *Progne* into a swallow, *Tereus* into an owl, and *Itye*, miraculously revived, into a pheasant.

<sup>3</sup> Satyrus and Clio are rather inartistically introduced without further description. Satyrus was a male slave of the household, Clio *Lenciappe's* chambermaid: they form another pair of lovers.



τὸν χρυσὸν περιθέει τὸν ἴσον κύκλον, καὶ ἔστιν ὀφθαλμὸς ἐν τῇ πτερῷ."

17. Καὶ ὁ Σάτυρος συνεῖς τοῦ λόγου μου τὴν ὑπόθεσιν, ἵνα μοι μᾶλλον εἴη περὶ τούτου λέγειν, "Ἡ γὰρ ὁ ἔρως," ἔφη, "τοσαύτην ἔχει τὴν ἰσχύν, ὥς καὶ μέχρ' ὀρνίθων πέμπειν τὸ πύρι;" "Οὐ μέχρ' ὀρνίθων," ἔφην, "τοῦτο γὰρ οὐ θαυμαστόν, ἐπεὶ καὶ αὐτὸς ἔχει πτερόν, ἀλλὰ καὶ ἐρπετῶν καὶ φυτῶν, ἐγὼ δὲ δοκῶ,<sup>1</sup>
- 2 καὶ λίθων. ἐρᾷ γοῦν ἡ μαγνησία λίθος τοῦ σιδήρου· κἂν μόνον ἴδῃ καὶ θίγῃ, πρὸς αὐτὴν εἴλκυσεν, ὥσπερ ἐρωτικόν τι ἔνδον ἔχουσα. καὶ μή τι τοῦτό ἐστιν ἐρώσεως λίθου καὶ ἐρωμένου
- 3 σιδήρου φίλημα; περὶ δὲ τῶν φυτῶν λέγουσι παῖδες σοφῶν· καὶ μῦθον ἔλεγον ἄν<sup>2</sup> τὸν λόγον εἶναι, εἰ μὴ καὶ παῖδες ἔλεγον γεωργῶν. ὁ δὲ λόγος· ἄλλο μὲν ἄλλον φυτὸν ἐρᾷν, τῇ δὲ φοῖνικι τὸν ἔρωτα μᾶλλον ἐνοχλεῖν· λέγουσι δὲ
- 4 τὸν μὲν ἄρρενα τῶν φοινίκων, τὸν δὲ θήλυ. ὁ ἄρρην οὖν τοῦ θήλεος ἐρᾷ· κἂν ὁ θήλυς ἀπικισμένος ἢ τῇ τῆς φυτείας στάσει, ὁ ἐραστής<sup>3</sup> αὐαίνεται. συνίησιν οὖν ὁ γεωργὸς τὴν λύπην τοῦ φυτοῦ, καὶ εἰς τὴν τοῦ χωρίου περιωπὴν ἀνελθών, ἐφορᾷ ποῖ νένευκε· κλίνεται γὰρ εἰς τὸ ἐρώμενον· καὶ μαθών, θεραπεύει τοῦ φυτοῦ τὴν νόσον·
- 5 πτόρθον γὰρ τοῦ θήλεος φοῖνικος λαβών, εἰς τὴν τοῦ ἀρρενος καρδίαν ἐντίθησι, καὶ ἀνέψυξε

<sup>1</sup> The MSS. have *δοκῶ μοι*--a confusion with the other construction, *δοκῶ σοι*.

<sup>2</sup> Not in the MSS. Supplied by Cobet.

<sup>3</sup> After this word the MSS. have ὁ ἄρρην, which Cobet saw to be a gloss.

round the whole circle of gold, and on every feather an eye."

17. Satyrus, perceiving the trend and object of my discourse, was desirous of assisting me to enlarge further on the subject, and, "Has then Love," said he, "such mighty power that he is able to inflame even birds?" "Not birds only," I answered; "that would be no marvel, for you too know that he is winged himself, but creeping snakes and plants too, and I believe even stones as well: at least the loadstone<sup>1</sup> loves the iron, and if it may but see it and touch it, it attracts it towards itself as though possessed of the passion of love. May this not be the kiss of the loving stone and the beloved metal? As for plants, the children of wisdom have a tale to tell, one that I should deem a fable were it not that it was borne out by countrymen; and this it is. Plants, they say, fall in love with one another, and the palm is particularly susceptible to the passion: there are both male and female palms; the male falls in love with the female; and if the female be planted at any considerable distance, the loving male begins to wither away. The gardener realises what is the cause of the tree's grief, goes to some slight eminence in the ground, and observes in which direction it is drooping (for it always inclines towards the object of its passion); and when he has discovered this, he is soon able to heal its disease: for he takes a shoot of the female palm and grafts it into the very heart of the male. This refreshes the

<sup>1</sup> The French call it *aimant*.

μὲν τὴν ψυχὴν τοῦ φυτοῦ, τὸ δὲ σῶμα ἀποθνήσκον πάλιν ἀνεξωπύρησε καὶ ἐξανέστη, χαῖρον ἐπὶ τῇ τῆς ἐρωμένης συμπλοκῇ. καὶ τοῦτό ἐστι γάμος φυτῶν.

18. "Γίνεται δὲ καὶ γάμος ἄλλος ὑδατῶν διαπόντιος. καί ἐστιν ὁ μὲν ἑραστής ποταμὸς Ἥλειος, ἡ δὲ ἐρωμένη κρήνη Σικελική. διὰ γὰρ τῆς θαλάττης ὁ ποταμὸς ὡς διὰ πεδίου τρέχει. ἡ δὲ οὐκ ἀφανίζει γλυκὴν ἑραστὴν ἀλμυρῷ κύματι, σχίζεται δὲ αὐτῷ ῥέοντι, καὶ τὸ σχίσμα τῆς θαλάττης χαράδρα τῷ ποταμῷ γίνεται· καὶ ἐπὶ τὴν Ἀρέθουσαν οὕτω τὸν Ἀλφειὸν νυμφοστολεῖ. ὅταν οὖν ἡ ἡ<sup>1</sup> τῶν Ὀλυμπίων ἑορτῇ, πολλοὶ μὲν εἰς τὰς οἶνας τοῦ ποταμοῦ καθιᾶσιν ἄλλος ἄλλα δῶρα· ὁ δὲ εὐθέως πρὸς τὴν ἐρωμένην κομίζει καὶ ταῦτά ἐστιν ἑῶνα ποταμοῦ.

3 Γίνεται δὲ καὶ ἐν τοῖς ἑρπετοῖς ἄλλο ἔρωτος μυστήριον, οὐ τοῖς ὁμοιογενέσι μόνον πρὸς ἄλληλα, ἀλλὰ καὶ τοῖς ἀλλοφύλοις. ὁ ἔχει ὁ τῆς γῆς ὄφεις εἰς τὴν σμύραιναν οἰστρεῖ· ἡ δὲ σμύραινά ἐστιν ἄλλος ὄφεις θαλάσσιος, εἰς μὲν τὴν μορφήν ὄφεις, 4 εἰς δὲ τὴν χρῆσιν ἰχθύς. ὅταν οὖν εἰς τὸν γάμον ἐθέλωσιν ἀλλήλοις συνελθεῖν, ὁ μὲν εἰς τὸν αἰγιαλὸν ἐλθὼν συρίζει πρὸς τὴν θύλασσαν τῇ σμυραίνῃ σύμβολον, ἡ δὲ γνωρίζει τὸ σύνθημα καὶ ἐκ τῶν κυμάτων ἀναδύεται. ἀλλ' οὐκ εὐθέως πρὸς τὸν νυμφίον ἐξέρχεται (οἶδε γάρ, ὅτι θάνα-

<sup>1</sup> Not in the MSS. Supplied by Jacobs.

<sup>1</sup> Pliny, *N.H.* xxxi. 5. "Over and besides, is not this a strange miracle, that the fountain Arethusa in Syracusa should have a scent or smell of dung during the solemn games and exercises at Olympia? But there is some pro-

tree's spirit, and the trunk, which seemed on the point of death, revives and gains new vigour in joy at the embrace of the beloved: it is a kind of vegetable marriage.

18. "There is even an example of wedlock between waters, which takes place across the sea. In this case<sup>1</sup> the lover is a river of Elis, the beloved a fountain in Sicily; the river traverses the sea as though it were a plain, and the sea, far from overwhelming the lover's fresh waters with its salt billows, makes an opening for the river's flow and thus becomes a sort of watercourse for it; so that it may fairly be said to be the match-maker between the spring Arethusa and the river Alpheus: thus when the Olympic games are in progress, it is the custom for many of those present at the Festival to throw various objects into the waters of the river, and these are borne directly by the river to the beloved, serving as wedding presents.

Among reptiles, there is an even more extraordinary mystery of love, because it is not merely the affection of two individuals of the same race towards one another, but that of a member of one species for a member of another. The viper, which is a land snake, has a burning passion for the lamprey, a snake of the sea, which has the outward appearance indeed of a snake, but is essentially a fish; so when these wish to join together in matrimony, the viper goes down to the shore and hisses seaward, as a signal to the lamprey, who recognizes it as the agreed sign, and comes out of the water. However, she does not go straight to the bridegroom, knowing better reason to be rendered heedful, because the river Alpheus passeth from Olympus under the very bottom of the sea into that island of Sicily where Syracuse standeth, and so cometh to the fountainsaid fountain."

τον ἐν τοῖς ὁδοῦσι φέρει) ἀλλ' ἄναισιν εἰς τὴν πέτραν καὶ περιμένει τὸν νυμφίον καθῆραι τὸ  
 5 στόμα. ἐστᾶσιν οὖν ἀμφοτέροι πρὸς ἀλλήλους βλέποντες, ὁ μὲν ἡπειρώτης ἐραστής, ἡ δὲ ἐρωμένη νησιώτις. ὅταν οὖν ὁ ἐραστής ἐξεμέσῃ τῆς νύμφης τὸν φόβον, ἡ δὲ ἐρριμμένον ἰδῇ τὸν θάνατον χαμαί, τότε καταβαίνει τῆς πέτρας καὶ εἰς τὴν ἡπειρον ἐξέρχεται καὶ τὸν ἐραστὴν περιπτύσσεται καὶ οὐκέτι φοβεῖται τὰ φιλήματα."

19. Ταῦτα λέγων ἔβλεπον ἅμα τὴν κόρην,<sup>1</sup> πῶς ἔχει πρὸς τὴν ἀκράσιν τὴν ἐρωτικὴν· ἡ δὲ ὑπεσήμενεν οὐκ ἀηδῶς ἀκούειν. τὸ δὲ κάλλος ἀστράπτειν τοῦ ταῦ ἡττον ἐδόκει μοι τοῦ Λευκίππου εἶναι προσώπου. τὸ γὰρ τοῦ σώματος κάλλος αὐτῆς πρὸς τὰ τοῦ λειμῶνος ἤριζεν ἄνθη· ναρκίσσον μὲν τὸ πρόσωπον ἔστιλβε χρυσίον, ῥόδον δὲ ἀνέτελλεν ἐκ τῆς παρειάς, Ἴον δὲ ἡ τῶν ὀφθαλμῶν ἐμάρμαiren αὐτῇ, αἱ δὲ κόμαι βοστρυχούμεναι μᾶλλον εἰλίσσονται κιττοῦ· τοιοῦτος ἦν  
 2 Λευκίππου ἐπὶ τῶν προσώπων ὁ λειμῶν. ἡ μὲν αἶν μετὰ μικρὸν ἀπιοῦσα ᾔχετο· τῆς γὰρ κιθάρας αὐτὴν ὁ καιρὸς ἐκάλει· ἐμοὶ δὲ ἐδόκει παρῆναι, ἀπελθοῦσα γὰρ τὴν μορφήν ἐπαφῆκέ μου τοῖς  
 :: ὀφθαλμοῖς. αὐτοὺς οὖν ἐπηνούμεν ἐγὼ τε καὶ ὁ Σάτυρος· ἐγὼ μὲν ἐμαυτὸν τῆς μυθολογίας, ὁ δὲ ὅτι μοι τὰς ἀφορμὰς παρίσχειν.<sup>2</sup>

<sup>1</sup> Jacobs suggested ἐνέβλεπον τῇ κόρῃ. However, I leave the MSS. reading, comparing ταῦτα βλέπει in II. v. § 2, where, however, the meaning is "stare at," rather than "cast a glance at." See Knox in *Class. Rev.* xxvii. p. 120.

<sup>2</sup> After παρίσχει the MSS. have the words καὶ μετὰ μικρὸν τοῦ λειμῶνος καιρὸς ὃν καὶ πάλιν ἐμὴς σκευήματα, which Jacobs saw to be an insertion derived from II. ix. § 1. They are totally inconsistent with the opening words of Book II.

that he carries a deadly poison in his fangs, but climbs a rock and waits until he has been able to purify his mouth, and so they stay looking at one another, the lover of the land and the beloved of the sea. After the lover has been able to vomit forth that which has so greatly frightened his bride, and she has seen the death-sput out on the ground, she comes down from the rock to the mainland and embraces her lover, and is no longer in terror of his kisses."

19. While recounting all these stories, I kept at the same time glancing at the maiden, to see how she felt while hearing all this talk of love; and there were some indications that she was not listening without pleasure. The gleaming beauty of the peacock seemed to me nothing in comparison with Leucippe's lovely face; indeed, her beauty was rival of the flowers of the meadow. Her skin was bright with the hue of the narcissos, roses sprang from her cheeks, the dark gleam of her eyes shone like the violet, the ringlets of her hair curled more tightly than the ivy—Leucippe's whole appearance was that of a flowery meadow. She soon turned and left the garden, as the time for her harp-playing claimed her: but she seemed to me to be still present, as even when she had gone she was able to fix the image of her form in my eyes. So Satyrus and I were then equally well satisfied with ourselves—I for the learned subjects I had been able to discuss, and he because he had given me my starting-eue.

## B

1. Ἄμα δὲ ἑαυτοὺς ἐπαινοῦντες ἐπὶ τὸ δω-  
 μάτιον ἐβαδίζομεν τῆς κόρης, ἀκροασόμενοι θῆθεν  
 τῶν κιθαρισμάτων· οὐ γὰρ ἡδυνάμην ἑμαυτοῦ  
 καὶν ἐπ' ὀλίγον κρατεῖν τοῦ μὴ ὁρᾶν τὴν κόρην.  
 ἢ δὲ πρῶτον μὲν ἤσεν Ὀμήρου τὴν πρὸς τὸν  
 λέοντα τοῦ συὸς μίχην· ἔπειτα δέ τι καὶ τῆς  
 ἀπαλῆς μούσης ἐλάγαινε· ῥόδον γὰρ ἐπῆναι τὸ  
 2 ᾄσμα. εἴ τις τὰς καμπὰς τῆς ψῆδης περιελὼν  
 ψιλὸν ἔλεγεν ἁρμονίας τὸν λόγον, οὕτως ἂν  
 εἶχεν ὁ λόγος· "Εἰ τοῖς ἀνθεσιν ἤθελεν ὁ Ζεὺς  
 ἐπιθεῖναι βασιλέα, τὸ ῥόδον ἂν τῶν ἀνθέων  
 ἐβασίλευε. γῆς ἐστὶ κόσμος, φυτῶν ἀγλαΐσμα,  
 ὀφθαλμοὶ ἀνθέων, λειμῶνες ἐρύθημα, κάλλος  
 3 ἡστροάπτον· ἔρωτος πνέει, Ἀφροδίτην προξενεῖ,  
 εὐώδεσι φύλλοις κομᾷ, εὐκινήτοις πετάλοις τρυ-  
 φᾷ, τὸ πέταλον τῷ Ζεφύρῳ γελᾷ." ἢ μὲν ταῦτα  
 ἤδεν· ἐγὼ δὲ ἰδῶκουν τὸ ῥόδον ἐπὶ τῶν χειλέων  
 αὐτῆς ἰδεῖν, ὥς εἰ τις κάλυκος τὸ περιφερὲς εἰς  
 τὴν τοῦ στόματος ἔκλεισε μορφήν.

2. Καὶ ἄρτι ἐπέπαυτο τῶν κιθαρισμάτων καὶ  
 πάλιν τοῦ δαίπνου καιρὸς ἦν. ἦν γὰρ ἑορτὴ  
 προτρυγαίου Διονύσου τότε· τὸν γὰρ Διόνυσον  
 Τύριοι νομίζουσιν ἑαυτῶν, ἐπεὶ καὶ τὸν Κάδμου

## BOOK II

1. Thus congratulating one another we repaired to the maiden's chamber to hear her play on the harp, for I could not bear, even for a short time, to let her out of my sight. First of all she performed Homer's fight<sup>1</sup> between the boar and the lion, then she changed to a tenderer strain, her song celebrating the praises of the rose. Neglecting the modulations of the music, one might describe thus the bare theme of the composition: "If Zeus had wished to give the flowers a king, that king would have been the rose; for it is the ornament of the world, the glory of the plants, the eye of all flowers, the meadows' blush, beauty itself glowing; it has the breath of Love, it is the go-between of Aphrodite; its foliage is of sweet-smelling leaves, it glories in its rustling petals which seem to smile at the approach of the Zephyr." Thus she sang; but to me it seemed as if I saw that rose upon her lips, as it were a flower converted into the shape of her sweet mouth.

2. Hardly had she ended when the time of dinner was again at hand. It happened at that season to be the festival of Dionysus Lord of the Vintage; for the Tyrians claim him as their own proper deity, singing on the subject Cadmus'<sup>2</sup> myth, which

<sup>1</sup> *Iliad*, xvi. 823.

<sup>2</sup> Cadmus, the mythical founder of Thebes and introducer into Greece of the art of writing, was himself a Tyrian.



- 2 μῦθον ἄδουσι· καὶ τῆς ἐορτῆς διηγοῦνται πατέρα  
μῦθον, οἶνον οὐκ εἶναί πω παρ' ἀνθρώποις,<sup>1</sup> αὐ  
τὸν μέλινα, τὸν ἀμβροσίαν, οὐ τὸν τῆς Βιβλίας  
ἀμπέλου, οὐ τὸν Μάρωνος τὸν Θράκιον, οὐ τὸν  
Χίον τὸν ἑκλευκον, οὐ τὸν Ἰκάρου τὸν υἱσιώτην,  
ἀλλὰ τοίτους μὲν ἅπαντας ἀποίκους εἶναι Τυρίων  
ἀμπέλων·<sup>2</sup> τὴν δὲ πρώτην παρ' αὐτοῖς φῦναι τῶν  
3 οἶνων μητέρα. εἶναι γὰρ ἐκεῖ τιμὰ φιλόξενον  
ποιμένα, οἷον Ἀθηναῖοι τὸν Ἰκάριον·<sup>3</sup> λέγουσι,  
καὶ τοῦτον ἀπαῦθα τοῦ μῦθου γενέσθαι πατέρα·  
ὅσον Ἀττικὸν εἶναι δοκεῖν. ἐπὶ τοῦτον ἦκεν ὁ  
Διόνυσος τὸν βουκόλον· ὁ δὲ αὐτῷ παρατίθησιν  
ὅσα γῇ τρέφει καὶ μαζοὶ βοῶν· ποτὸν δὲ ἦν παρ'  
αὐτοῖς οἶον καὶ ὁ βοῦς ἔπιεν· οὕτω γὰρ τὸ  
4 ἀμπέλιον ἦν. ὁ Διόνυσος καὶ ἐναινεῖ τῆς φιλο-  
φροσύνης τὸν βουκόλον καὶ αὐτῷ προπίνει κύλικα  
φιλοτησίαν· τὸ δὲ ποτὸν οἶνος ἦν. ὁ δὲ πῶν ἰφ'  
ἡδονῆς βακχεύεται καὶ λέγει πρὸς τὸν θεόν·  
"Πόθεν, ὦ ξένε, σοὶ τὸ ὕδωρ τοῦτο τὸ πορφυροῦν;  
πόθεν οὕτως εὖρεσ' αἶμα γλυκύν; οὐ γάρ ἐστιν  
5 ἐκεῖνο τὸ χαμαὶ ρεῖον. τὸ μὲν γὰρ εἰς τὰ στέρνα  
καταβαίνει καὶ λεπτήν ἔχει τὴν ἡδονήν· τοῦτο δὲ

<sup>1</sup> After ἀδούσι the MSS. have εἶναι παρ' αὐτοῖς—removed by Cobet as a gloss: but perhaps a corruption of a true reading, as the papyrus fragment (GH) reads for it εἶναι παρ' αὐτοῖς. See Introduction.

<sup>2</sup> Jacobs' conjecture for the pointless ἀδούσι of the MSS.

<sup>3</sup> It is possible that we should here read Ἰκαρίον with Bader. Both forms seem to be found. The whole passage is difficult and probably corrupt.

<sup>4</sup> A doubtful name, found also in Hesiod, *Works and Days*, 587, and Theocritus, xiv. 15. It is variously derived from a district in Thrace or as a generic term for wine in Crete.

they relate as the origin of the festival; and this is it. In early days men had no wine; neither the dark, fragrant kind, nor that from the Biblian<sup>1</sup> vine, nor Maron's<sup>2</sup> Thracian sort, nor the white Chian<sup>3</sup> kind, nor the island wine of Icarus,<sup>4</sup> but all these, they said, were derived from Tyrian vines, the original mother of all wines being a plant of their country. There was a certain shepherd noted for his hospitality, just as the Athenians describe Icarus, from whom this Tyrian story derives its origin, so that it almost seems an Attic tale. Dionysus once paid a visit to this herdsman, who set before him the produce of the earth and the result of the strength of his oxen: but their drink was the same as that of the oxen, since vines did not yet exist. Dionysus thanked the herdsman for his kindly cheer, and pledged him in a friendly cup; but his drink was wine. The herdsman, drinking of it, danced for joy, and said to the god: "Where did you get this purple water, my friend? Wherever did you find blood so sweet? For it is not that water which flows on the ground—that, as it descends into the midriff, affords but a faint pleasure, while this delights the sense of smell

<sup>1</sup> Ulysses' wine which proved so fatal to the Cyclops was a present to him from Maron, priest of Apollo (*Od.* ix. 107).

<sup>2</sup> The excellence of Chian wine is a commonplace in Latin poets: particularly in Horace, by whom it is often mentioned as on a par with Palermitan, the most highly prized wine of Italy.

<sup>3</sup> Icarus, who was a friend of Bacchus, was given a cutting of the vine by him. Cultivating this, and manufacturing wine from the grapes, he wished to impart the new gift to men: but unfortunately he began by administering it to some ignorant shepherds, who at first drank greedily of it, but when they began to feel its effects they thought that they were poisoned, and killed their unlucky benefactor.

καὶ πρὸ τοῦ στόματος τὰς ῥίνας εὐφραίνει καὶ  
 θιγόντι μὲν ψυχρὸν ἐστίν, εἰς τὴν γαστέρα δὲ  
 καταθρόν ἀνάπτει κάτωθεν ἡδονῆς πῦρ." καὶ ὁ  
 Διόνυσος ἔφη· "Τοῦτ' ἐστὶν ἐπώρας ὕδωρ, τοῦτ'  
 6 ἐστὶν αἷμα βότρυος." ἄγει πρὸς τὴν ἄμπελον ὁ  
 θεὸς τὸν βουκόλον, καὶ τῶν βοτρυῶν λαβὰν ἄμα  
 καὶ θλίβων καὶ δεικνὺς τὴν ἄμπελον, "Τοῦτο μὲν  
 ἐστίν," ἔφη, "τὸ ὕδωρ· τοῦτο δὲ ἡ πηγὴ." ὁ μὲν  
 οὖν οἶκος οὕτως ἐς ἀνθρώπους παρήλθεν, ὥς ὁ  
 Τυρίων λόγος, (3) ἐορτὴν δὲ ἄγουσιν ἐκείνην τὴν  
 ἡμέραν ἐκείνῳ τῷ θεῷ.

Φιλοτιμούμενος οὖν ὁ πατὴρ τὰ τε ἄλλα  
 παρασκευάσας εἰς τὸ δεῖπνον ἔτιυχε πολυτελέσ-  
 τερα καὶ κρατῆρα παρεθήκατο ἱερὸν τοῦ θεοῦ  
 πολυτελεῖ, μετὰ τὸν Γλαύκου τοῦ Χίου δεύτερον.  
 2 ὑάλου μὲν τὸ πᾶν ἔργον ὀρωρυγμένης· κύκλῳ δὲ  
 αὐτὸν ἄμπελοι περιέστεφον ἀπ' αὐτοῦ τοῦ  
 κρατῆρος πεφύτευμέναι· οἱ δὲ βότρυες πάντῃ  
 περικρεμίσμενοι· ὀμφαξ μὲν αὐτῶν ἕκαστος ἐφ'  
 ὅσον ἦν κενὸς ὁ κρατὴρ· εἰς δὲ ἐγγένης οἴνου, κατὰ  
 μικρὸν ὁ βότρυς ὑποπερκάσσεται καὶ σταφυλὴν  
 τῇ ὀμφακᾷ ποιεῖ. Διόνυσος δὲ ἐντετύπεται τῶν  
 βοτρυῶν πλήσιον, ἵνα τὴν ἄμπελον οἶνον γεωργῇ.<sup>1</sup>  
 3 τοῦ δὲ πότου προΐοντος ἡδὴ καὶ ἀναισχύντως ἐς  
 αὐτὴν ἐώρων. Ἐρως δὲ καὶ Διόνυσος, δύο βίαιοι  
 θεοί, ψυχὴν κατασχόντες, ἐκμαίνουσιν εἰς ἀναι-  
 σχυντίαν, ὁ μὲν καίων αὐτὴν τῷ συνήθει πυρί, ὁ δὲ

<sup>1</sup> At this point the fragment GH ceases: for its different position in the papyrus see Introduction. I have adopted a fair number of unimportant corrections from it, and two which are great improvements: ἐλευσεν for ἐκ Λακωνίης in ii. § 2, and μαζοί for ἐμαζα in § 3.

## BOOK II, 2-3

before ever it reaches the mouth; when you touch it, it is cold, but it leaps down into the belly and there, far down, lights up the fires of delight." "This," said Dionysus, "is harvest: water, the blood of the grape": then the god led the herdsmen to the vine, and took hold of the clusters and squeezed them; and then, pointing to the vine, "Here is your water," said he, "this is its source." That is the way in which wine came to men, as the Tyrian story goes, (3) and they keep that day as Dionysus' festival.

My father, wishing to celebrate it with splendour, had set out all that was necessary for the dinner in a rich and costly fashion; but especially a precious cup to be used for libations to the god, one only second to the famous goblet<sup>2</sup> of Glaucus of Chios. The material of it was wrought rock-crystal; vines crowned its rim, seeming to grow from the cup itself, their clusters drooped down in every direction: when the cup was empty, each grape seemed green and unripe, but when wine was poured into it, then little by little the clusters became red and dark, the green crop turning into the ripe fruit: Dionysus too was represented hard by the clusters, to be the husbandman of the vine and the vintner. As we drank deeper, I began to look more boldly and with less shame at my sweetheart: Cupid and Dionysus are two of the most violent of the gods, they can grasp the soul and drive it so far towards madness that it loses all restraint; Cupid fires it with the flames which are his attribute, while Dionysus supplies wine which is

<sup>1</sup> Or, perhaps, "the water of fruit."

<sup>2</sup> Presumably that mentioned in Herodotus, i. 25. Glaucus was a contemporary of Gyges.

τὸν οἶνον ὑπέκκαυμα φέρων· οἶνος γὰρ ἔρωτος τροφή. ἤδη δὲ καὶ αὕτῃ περιεργότερον εἰς ἐμὲ βλέπειν ἐθρασύνετο. καὶ ταῦτα μὲν ἡμῖν ἡμερῶν ἐπράττετο δέκα· καὶ πλεον τῶν ὁμμάτων ἐκερδαίνομεν ἢ ἐτολμῶμεν οὐδέν.

4. Κοινοῦμαι δὴ τῷ Σατύρῳ τὸ πᾶν καὶ συμ-  
πράττειν ἡξίουν· ὁ δὲ ἔλεγε καὶ αὐτὸς μὲν  
ἐγκωκύναι πρὶν παρ' ἐμοῦ μαθεῖν, ὀκνεῖν δὲ  
ἐλέγχειν βουλόμενον λαθεῖν. ὁ γὰρ μετὰ κλοπῆς  
ἔρων ἂν ἐλεγχθῇ πρὸς τινος, ὡς οὐνειδίζοντα τὸν  
2 ἐλέγξαυτα μισαί. "Ἦδη δέ," ἔφη, "καὶ τὸ αὐτό-  
ματον ἡμῶν προυνήσεν.<sup>1</sup> ἡ γὰρ τὸν θάλαμον  
αὐτῆς πεπιστευμένη Κλειὼ κεκοινώνηκέ μοι καὶ  
ἔχει πρὸς με ὡς ἐραστήν. ταύτην παρασκευάσω  
κατὰ μικρὸν πρὸς ἡμᾶς οὕτως ἔχειν, ὡς καὶ  
3 συναίρεσθαι πρὸς τὰ ἔργον. δεῖ δέ σε καὶ τὴν  
κύρην μὴ μέχρι τῶν ὀφθαλμῶν<sup>2</sup> πειρᾶν, ἀλλὰ  
καὶ ῥῆμα δριμύτερον εἰπεῖν. τότε δὲ πρόσταγε  
4 τὴν δευτέραν μηχανήν· θίγε χειρὸς, θλίψον  
δάκτυλον, θλίβων στέναξον. ἦν δὲ ταῦτά σου  
ποιοῦντος καρτερῇ καὶ προσίηται, σὸν ἔργον ἤδη  
δέσποινάν τε καλεῖν καὶ φιλεῖναι τράχηλον."  
"Πιθανῶς μὲν," ἔφη, "μὴ τὴν Ἀθηναίαν, εἰς  
τὸ ἔργον παιδοτριβεῖς· δέδοικα δὲ μὴ ἄτολμος<sup>3</sup>  
5 καὶ δειλὸς ἔρωτος ἀθλητῆς γένωμαι." "Ἐρως, ὦ

<sup>1</sup> After χραινέσεν some MSS. have ὁ τύχη. But it is probably a marginal gloss on τὸ αὐτόματον which has crept into the text. cf. ch. vi. § 3.

<sup>2</sup> Here in some MSS. follows μέν· but Jacobs was probably right in omitting it, as the insertion of a reader trying to make the text easier: μέχρι τῶν ὀφθαλμῶν really means in itself "by glances of the eyes only."

<sup>3</sup> Or, which here followed in the MSS., is omitted on the authority of Collet.

as fuel to the fire: for wine is the very sustenance of love. She too became more hardy, and scrutinized me more curiously. In this state of affairs ten days passed, but we made no other progress nor ventured further than this duel of eyes.

4. I imparted the whole story to Satyrus and asked for his assistance: he replied that he had perceived how things were before I had told him, but had shrunk from questioning me and had preferred to seem to remain ignorant; for the secret lover, when questioned, often contracts a hatred of the questioner as if he were offering him some insult. "However," said he, "things have already of their own accord fallen out to our advantage; for Clia, the serving-maid entrusted with the care of your sweetheart's chamber, confides in me and regards me as her lover. I hope little by little to be able to wheedle her and make her so favourably disposed to us that she will lend her assistance to the final effort. But as for you, you must not be content with making advances to her with glances of your eyes alone; you must use a direct and outright form of speech. Then bring forward your second line, touch her hand, squeeze a finger, and sigh as you squeeze; if she allows you to do this and seems to approve, your next step is to call her your princess and to kiss her on the neck." "You are a plausible trainer, I vow," said I, "for the difficult accomplishment; but I fear that I shall prove a backward and cowardly performer." "Love," he answered, "tolerates no

γενναῖε," ἔφη, "δειλίας οὐκ ἀνέχεται. ὁρᾷς αὐτοῦ τὸ σχῆμα ὥς ἐστι στρατιωτικόν; τόξα καὶ φαρέτρα καὶ βέλη καὶ πῦρ, ἀνδρείαά πάντα καὶ τόλμης γέμοντα. τοιοῦτον οὖν ἐν σεαυτῷ θεὸν ἔχων, δειλὸς εἰ καὶ φοβῇ; ὅρα μὴ καταψεύσῃ<sup>1</sup> τοῦ θεοῦ. ἀρχὴν δέ σοι ἐγὼ παρέξω· τὴν Κλειῶ γὰρ ἀπάξω μάλιστα ὅταν ἐπιτηδεῖον ἴδω καιρὸν τοῦ σε τῇ παρθένῳ δύνασθαι καθ' αὐτὸν συνεῖναι μόνη."

5. Ταῦτα εἰπὼν ἐχώρησεν ἔξω τῶν θυρῶν· ἐγὼ δὲ κατ' ἑμαυτὸν γενόμενος καὶ ὑπὸ τοῦ Σατύρου παροξυνθείς, ἤσκουν ἑμαυτὸν εἰς εὐτολμίαν πρὸς τὴν παρθένον. "Μέχρι τίος, ἄναιδρε, σιγᾶς; τί δὲ δειλὸς εἰ στρατιώτης ἀνδρείου θεοῦ; τὴν κόρην<sup>2</sup> προσελθεῖν σοὶ περιμένεις;" εἶτα προσετίθην· "Τί γάρ, ὦ κακὸδαίμων, οὐ σωφρονεῖς; τί δὲ οὐκ ἐρᾷς ὦν σε δεῖ; παρθένον ἔνδον ἔχεις ἄλλην καλὴν· ταύτης ἔρα, ταύτην βλέπε, ταύτην ἔξεστί σοι γαμεῖν." ἐδόκουν πεπεῖσθαι· κἀτωθεν δὲ ὥσπερ ἐκ τῆς καρδίας ὁ ἔρως ἀντεφθέγγετο. "Ναί, τολμηρέ, κατ' ἐμοῦ στρατεύῃ καὶ ἀντι-παρατάττῃ; ἵπταμαι καὶ τοξεύω καὶ φλέγω. πῶς δυνησῇ με φυγεῖν; ἂν φυλάξῃ μου τὸ τόξον, οὐκ ἔχεις φυλάξασθαι τὸ πῦρ· ἂν δὲ κατασβέσῃς σωφροσύνη τὴν φλόγα, αὐτῷ σε καταλήψομαι τῷ πτερῷ."

6. Ταῦτα διαλεγόμενος ἔλαβον ἐπιστάς ἀπρο-οράτως τῇ κόρῃ καὶ ὠχρίασα ἰδὼν ἐξαίφνης· εἰτ' ἐφοινίχθην. μόνη δὲ ἦν καὶ οὐδὲ ἡ Κλειῶ συμπαρῆν. ὅμως οὖν, ὡς ἂν τεθορυβημένος οὐκ

<sup>1</sup> So the Munich MS., giving better grammar. The other MSS. have καταψεύδῃ.

cowardice at all: look how warlike is his appearance—bow, quiver, arrows, and fire—all of them the furniture of courage, and rich with venturesome enterprise. With such a god as that within you, can you be backward and fearful? Be careful not to give him the lie. However, I will give you an opening: I will distract Clio directly I see the most favourable time for you to be alone and by yourself to have a private conversation with the maiden."

5. This said, he left the room: when I was by myself, stimulated by Satyrus' words, I began to screw up my courage for the coming attack. "How long," said I, "do you mean to keep silent, you coward? Why are you so fearful a soldier of so brave a god? Do you expect the maiden to make the first advances toward you?" Then I went on: "But why cannot you control yourself, fool? Why not love where duty bids you? You have another in the house—a virgin, and fair: love her, look at her, marriage with her is in your power." I thought that I had persuaded myself, but deep down love answered, as though speaking from my heart: "Ha, insolent, do you dare to take arms and set yourself up to do battle with me? I can fly, I can shoot, I can harm, how can you avoid me? If you escape my bow, you cannot escape my fire; and if you can quench my fire by your self-control, I shall yet catch you with my wings."

6. While I was thus arguing with myself, I unexpectedly found that I was standing in the maiden's presence, and at the sudden sight of her I turned pale and then blushed red: she was all alone, not even Clio with her. However, I could say nothing in



2 ἔχων τί εἶπω, "Χαῖρε," ἔφην, "δέσποινα." ἡ δὲ  
 μειδιάσασα γλυκὺ καὶ ἐμφανίσασα διὰ τοῦ  
 γέλωτος, ὅτι συνῆκε πῶς εἶπαν τὸ "Χαῖρε,  
 δέσποινα," εἶπεν· "Ἐγὼ σή; μὴ τοῦτ' εἶπης."  
 "Καὶ μὴν πέπρακε μέ τις σοι θεῶν ὅσπερ καὶ τὸν  
 3 Ἡρακλέα τῇ Ὀμφάλῃ." "Τὸν Ἑρμῆν λέγεις;  
 τοῦτ' αὖ τὴν πρῶσιν ἐκέλευσεν ὁ Ζεὺς," καὶ ἅμα  
 ἐγέλασε. "Ποῖον Ἑρμῆν; τί ληρεῖς;" εἶπεν,  
 "εἰδυῖα σαφῶς ὁ λέγω;" ὥς δὲ περιέπλεκον  
 λόγους ἐκ λόγων, τὸ αὐτόματ' αὖ μοι συνήργησεν.

7. Ἐντυχε τῇ προτεραίᾳ ταύτης ἡμέρᾳ περὶ  
 μεσημβρίαν ἡ παῖς ψάλλονσα κιθάραν, ἐπιπαρῆν  
 δὲ αὐτῇ καὶ ἡ Κλειὼ καὶ παρεκάθητο, διεβιάδιζαν  
 δὲ ἐγὼ· καὶ τις ἐξαίφνης μέλιττά ποθεν ἐπιπτῦσα  
 2 τῇ Κλειοῦς ἐπάναξε τὴν χεῖρα. καὶ ἡ μὲν  
 ἀνέκραγεν· ἡ δὲ παῖς ἀναβοροῦσα καὶ καταθρεμένη  
 τὴν κιθάραν κατενώει τὴν πλιγῆν, καὶ ἅμα  
 παρῆναι, λέγουσα μηδὲν ἄχθεσθαι· παύσειν γὰρ  
 αὐτὴν τῆς ἡλγηδόουτος δύο ἐπάσασαν ῥήματα·  
 εἰδοαχθῆναι γὰρ αὐτὴν ὑπὸ τινος Λίγυπτίας εἰς  
 3 πληγὰς σφηνῶν καὶ μελιττῶν. καὶ ἅμα ἐπῆδεν  
 καὶ ἔλεγεν ἡ Κλειὼ μετὰ μικρὸν ῥῆσιν γηγονῆναι.  
 τότε οὖν κατὰ τύχην μέλιττά τις ἡ σφῆξ  
 περιβομβήσασα, κύκλω μου τὸ πρόσωπον περι-  
 ἔπτη· κἀγὼ λαμβάνω τὸ ἐνθύμιον καὶ τὴν  
 4 χεῖρα ἐπιβαλὼν τοῖς προσώποις, προσεποιούμεν  
 πεπλήχθαι καὶ ἡλγεῖν. ἡ δὲ παῖς προσελθοῦσα,

## BOOK II, 6-7

my agitation, but did my best with "Greetings, my princess." She smiled very sweetly, showing through her smile that she understood why I greeted her as my princess, and said: "I your princess? Do not call me by such a name." "Say not so," said I: "one of the gods has sold me into captivity to you, as he did Hercules<sup>1</sup> to Omphale." "Is it Hermes you mean," said she, "whom Zeus sent to effect the sale?" and burst out laughing. "Hermes, indeed!" I answered. "How can you talk such nonsense, when you know well enough what I mean?" One such repartee led to another, and my good luck helped me.

7. Now it had happened on the day before that while the maiden was playing on her harp, Clio was sitting by her and I was walking about the room: and suddenly a bee flew in from somewhere and stung Clio on the hand, who gave a loud scream. Leucippe jumped up, laid down her harp, examined the wound, and did her best to comfort her, telling her not to complain; for she could ease her of the pain by saying over it a couple of charms which she had learned of a gipsy against the stings of wasps and bees: and she pronounced them, and almost immediately Clio said that she was much better. Well, on this second occasion there happened to be some wasp or bee buzzing about and flying round my face, so I adopted the idea, and putting my hand to my face, pretended that I had been stung and was in pain. The maiden came over

<sup>1</sup> Hercules had committed some crime: opinions differ as to whether he had killed somebody or stolen a tripod from Apollo's shrine. To expiate this he was ordered by Zeus, using Hermes as messenger, to be a slave for a time of Omphale, Queen of Lydia.

# ACHILLES TATIUS

εἰλε τὴν χεῖρα καὶ ἐπνυθάνετο τοῦ ἐπατάχθην·  
 κἀγὼ, "Κατὰ τοῦ χεῖλου;" ἔφην. "ἀλλὰ τί  
 οὐκ ἐπάδεις, φιλάττη;" ἡ δὲ προσήλθέ τε καὶ  
 ἀνέθηκεν, ὡς ἐπάσουσα, τὸ στόμα, καὶ τι ἐψι-  
 θύριζεν, ἐπιπολῆς ψαύουσά μου τῶν χειλέων.  
 5 κἀγὼ κατεφίλουν σιωπῇ, κλέπτων τῶν φιλη-  
 μάτων τὸν ψόφον, ἡ δὲ ἀνοίγουσα καὶ κλείουσα  
 τῶν χειλέων τὴν συμβολὴν τῷ τῆς ἐπεφθῆς  
 ψιθυρισματι, φιλήματα ποιεῖ τὴν ἐπεφθῆν· κἀγὼ  
 τότε δὴ περιβαλὼν φανερώς κατεφίλουν· ἡ δὲ δια-  
 σχοῦσα, "Τί ποιεῖς;" ἔφη. "καὶ σὺ κατεπάδεις;"  
 "Τὴν ἐπεφθῆν," εἶπον, "φιλῶ, ὅτε μου τὴν ὀδύνην  
 6 ἴασω." ὡς δὲ συνήκειν ὁ λόγος καὶ ἐμειδιάσει,  
 θαρρήσας εἶπον· "Ὀἶμοι, φιλάττη, πάλιν τέτρω-  
 μαι χαλεπώτερον· ἐπὶ γὰρ τὴν καρδίαν κατέρ-  
 ρευσε τὸ τραῦμα καὶ ζητεῖ σου τὴν ἐπεφθῆν. ἡ  
 7 πον καὶ σὺ μέλιτταν ἐπὶ τοῦ στόματος φέρεις·  
 καὶ γὰρ μέλιτος ἡμέεις, καὶ τιτρώσκει σου τὰ  
 8 φιλήματα, ἀλλὰ δέομαι, κατέπασον αὐθις καὶ  
 μὴ ταχὺ τὴν ἐπεφθῆν παραδράμῃς καὶ πάλιν  
 ἀγριύνῃς τὸ τραῦμα." καὶ ἅμα λόγων τὴν χεῖρα  
 βιαστότερον περιέβαλλον καὶ ἐφίλουν ἐλευθερώ-  
 τερον· ἡ δὲ ἡνείχετο, κωλύουσα ἑῷθεν. 8. ἐν τούτῳ  
 πῶρρηθεν ἰδόντες προσιοῦσαν τὴν θεράπαιναν  
 διελύθημεν, ἐγὼ μὲν αἰκῶν καὶ λυπούμενος, ἡ δὲ  
 οὐκ οἶδ' ὅπως εἶχεν.

Ῥάων οὖν ἐγεγόνειν καὶ μεστὸς ἐλπιδων,  
 ἥσθόμεν δὲ ἐπικαθημένον μοι τοῦ φιλήματος  
 ὡς σώματος, καὶ ἐφύλαττον ἀκριβῶς ὡς θησαν-  
 ρὸν τὸ φίλημα τηρῶν ἡδονῆς, ὃ πρῶτόν ἐστιν

1 The MSS. read εἰ φιλῶ εἰτε. The first εἰτε was bracketed  
 by Salmonsteijn.

to me, drew my hand away, and asked me where the sting was: "On the lip," said I: "will you not repeat the charm, my dearest?" She came close to me and put her mouth close to mine, so as to work the charm, and murmured something while she touched the tip of my lips; and I gently kissed her, avoiding all the noise of an ordinary salute, until, in the successive opening and shutting of her lips as she murmured it, she converted the charm into a series of kisses: then at last I actually threw my arms round her and kissed her fully without further pretence. At this she started back, crying: "What are you doing? Are you saying a charm too?" "No," said I, "I am kissing the charmer who has cured me of my pain." As she did not misunderstand my words, and smiled, I plucked up my courage and went on: "Ah, my dearest, I am stung again, and worse: this time the wound has reached my heart and needs your charm to heal it. I think you must have a bee on your lips, so full of honey are you, and your kisses sting. I implore you to repeat your charm once more, and do not hurry over it and make the wound worse again." So speaking, I put my arm more boldly round her and kissed her with more freedom than before: and she let me do it, while pretending to resist. 8. At that moment we saw her serving-maid approaching from a distance and sprang apart: with me it went much against the grain and to my displeasure—what her feelings were I do not know.

This experience made me feel less unhappy, and I began to be full of hope: I felt as if the kiss, like some material object, were still on my lips and preserved it jealously, keeping it as a kind of treasury

- 2 ἔραστῇ ἡλυκί. καὶ γὰρ ἀπὸ τοῦ καλλίστου  
τῶν τοῦ σώματος ἐργάνων τίκεται· στόμα γὰρ  
φωνῆς ὄργανον· φωνὴ δὲ ψυχῆς σκιά. αἱ γὰρ  
τῶν στομάτων συμβεβηαὶ κινούμεναι καὶ ἐκπέμ-  
πασαι κάτω τῶν στέρων τὴν ἡδονὴν ἔλκουσι  
3 τὰς ψυχὰς πρὸς τὰ φίληματα. οὐκ οἶδα δὲ  
οὕτω πρότερον ἡσθίεις ἐκ τῆς καρδίας· καὶ τότε  
πρῶτον ἐμαθον ὅτι μηδὲν ἐρίζει πρὸς ἡδονὴν  
φιλίῃματι ἐρωτικῇ.

9. Ἐπειδὴ δὲ τοῦ δεῖπνου καιρὸς ἦν, πάλιν  
ὁμοίως συνεπίνομον· ἀνοχοί δὲ ὁ Σάτυρος ἡμῖν καί  
τι ποιεῖ ἐρωτικόν. διαλλάσσει τὰ ἐκπώματα καὶ  
τὸ μὲν ἐμὸν τῇ κόρῃ προστίθῃσι, τὸ δὲ ἐκείνης  
ἐμαί, καὶ ὁ γέγων ἀμφοτέροις καὶ κερασάμενος  
2 ὤρεγεν. ἐγὼ δὲ ἐπιτηρήσας τὰ μέρες τοῦ  
ἐκπώματος, ἔνθα τὸ χεῖλος ἢ κόρη πίνουσα  
προσέθηκεν, ἐναρμυσάμενος ἔπινον, ἀποστολι-  
μαῖον τοῦτο φίλημα ποιῶν, καὶ ἅμα κρατε-  
3 φίλουν τὸ ἐκπωμα. ἢ δὲ ὥς εἶδεν, συνῆκεν ὅτι  
τοῦ χείλους αὐτῆς καταφιλῶ καὶ τὴν σκιάν.  
ἀλλ' ὅ γε Σάτυρος συμφωρήσας<sup>1</sup> πάλιν τὰ  
ἐκπώματα ἐνέλλαξεν ἡμῖν. τότε δὴ καὶ τὴν  
κόρην εἶδον τὰ ἐμὰ μιμουμένην καὶ ταῦτὰ  
πίνουσαν, καὶ ἔχαιρον ἡδὴ πλέον, καὶ τρίτον  
ἐγένετο τοῦτο καὶ τέταρτον καὶ τὸ λοιπὸν τῆς  
ἡμέρας οὕτως ἀλλήλοισι προεπίνομεν τὰ φίλη-  
ματα.

10. Μετὰ δὲ τὸ δεῖπνον ὁ Σάτυρός μοι προσελ-  
θὼν ἔφαρ· "Νῦν μὲν ἀνδρίξασθαι καιρὸς. ἢ γὰρ

<sup>1</sup> Most of the MSS. read συμφέρει. Incolis' emendation  
συμφωρήσας ἵκω not even very satisfactory, and I have  
suggested to suggest συμφωρήσας rather than the συμφέρει  
of the older editions.

of delight; the kiss is the lover's first favour. It is of the fairest part of the whole body--the mouth, which is the instrument of the voice, and the voice is the reflection of the soul. When lovers' lips meet and mingle together they send down a stream of pleasure beneath the breast and draw up the soul to the lips.<sup>1</sup> I know that never before this did I feel such pleasure in my inmost heart: then for the first time I learned that there is no pleasure on earth comparable with a lover's kiss.

9. When the time for dinner came, we drank with one another as before. Satyrus was serving the wine, and he devised a trick such as lovers enjoy. He exchanged our cups, giving mine to Leucippe and hers to me, after he had put in the wine and made the mixture: I had observed which part of the cup she had touched when drinking, and then set my own lips upon the same place when I drank myself, so that as my mouth touched the brim I seemed to be sending her a kiss by proxy: when she saw this, she comprehended at once that I was glad enough to kiss even the shadow of her lips. Presently Satyrus once more stole away the cups and again exchanged them: then I saw her copying my procedure and drinking from the same spot where I had drunk, and at this I was still more delighted. This happened a third and a fourth time, and indeed for the rest of that evening we were thus pledging kisses to one another.

10. When the dinner was over Satyrus came up to me and said: "Now is the time to play

<sup>1</sup> Cf. *ch.* xxxvii. The idea is a commonplace of Greek and Latin literature, from a famous epigram of Plato's onward; and Tennyson's *Fatima*: "With one long kiss he drew My whole soul through my lips."

- μήτηρ τῆς κύρης, ὡς οἶδας, μαλακίζεται καὶ καθ' αὐτὴν ἀναπαύεται· μόνῃ δὲ ἡ παῖς βαδίζειται κατὰ τὰ εἰθισμένα τῆς Κλειῶς ἐπομένῃ, πρὶν  
 2 ἐπὶ τὸν ὕπνον τραπῆναι. ἐγὼ δὲ σοι καὶ ταύτην ἀπάξω διαλεγόμενος.<sup>1</sup> ταῦτα εἰπὼν, τῇ Κλειᾷ μὲν αὐτός, ἐγὼ δὲ τῇ παιδί διαιλαχόντες ἐφηδρεύομεν. καὶ οὕτως ἐγένετο. ἀπεσπᾶσθῃ μὲν ἡ Κλειώ, ἡ δὲ παρθένος ἐν τῷ περιπύτῳ κατε-  
 3 λείπτο. ἐπιτηρήσας οὖν ὅτε<sup>1</sup> τὸ πολὺ τῆς αὐγῆς ἐμαραίνεται, πρῶσειμι πρὸς αὐτὴν<sup>2</sup> θρασύτερος γενόμενος ἐκ τῆς πρώτης προσβολῆς, ὥσπερ στρατιώτης ἤδη νευκηκὼς καὶ τοῦ πολέμου καταπεφρονηκώς· πολλὰ γὰρ ἦν τὰ τότε ὀπλίζοντά με θαρρεῖν, οἶνος, ἔρωσ, ἐλπίς, ἐρημία· καὶ οὐδὲν εἰπὼν, ἀλλ' ὡς ἐπὶ συγκείμενον ἔργον,  
 4 ὡς εἶχον, περιχυθεὶς τὴν κύρην κατεφίλου. ὡς δὲ καὶ ἐπεχείρουν τι προὔργου ποιεῖν, ψόφος τις ἡμῶν κατόπιν γίνεται· καὶ ταραχθέντες ἀνεπηδύσαμεν. καὶ ἡ μὲν ἐπέκεινα τρέπεται ἐπὶ τὸ θεωμάτιον αὐτῆς, ἐγὼ δὲ ἐπὶ θᾶτερα, σφόδρα ἠνιόμιενος, ἔργον οὕτω καλὸν ἀπολέσας, καὶ τὸν  
 5 ψόφον λαιβοῶν. ἐν ταύτῃ δέ<sup>1</sup> ὁ Σάτυρος ὑπαντιάζει μοι παῖδρῳ τῷ προσώπῳ· καθορᾶν γάρ μοι ἐδόκει ὅσα ἐπρώττομεν, ὑπὸ τινι τῶν δειδύρων λοχῶν μή τις ἡμῖν ἐπέλθῃ· καὶ αὐτὸς ἦν ὁ ποιήσας τὸν ψόφον, προσιόντα θεασάμενός τινε.

<sup>1</sup> Here followed in the MSS. τοῖς πυλῶς, which was rightly exchanged by Spitzner for a gloss on the αὐγῆς.

<sup>2</sup> πρὸς αὐτὴν is found in the MSS. after γενόμενος. I prefer this transposition to removing it altogether, with Hercher.

<sup>3</sup> Some MSS. have ἔλ καὶ, but the second word is better omitted with the Vatican MS.

the man. Your sweetheart's mother, as you know, is not in good health and is gone to rest alone: while Leucippe will take a stroll, before retiring to sleep, with no other escort than her maid Clio, her regular attendant: I will fall into conversation with Clio and lead her apart." Acting on this suggestion, we lay in wait for them, I devoting my energies to the maiden, and he to Clio: and all turned out well; Clio disappeared, and Leucippe was left walking in the court. I thus bided my time until the greater part of the sun's light was obscured, and then advanced to the attack, a bolder man since the success of my first onslaught, like a soldier that has already gained the victory and made light of war: for the arms that gave me such confidence were not a few—wine, love, hope, solitude: so that I uttered never a word, but without other preliminaries, as if all had been arranged between us beforehand, I threw my arms round her and kissed her. I was even beginning to make further advances, when we suddenly heard a noise behind us, and in our anxiety jumped apart: she retired to her chamber and I to the other part of the house, very angry at the spoiling of such a good beginning, and cursing the noise. While so engaged Satyrus met me with a smiling face: it appeared that he had seen all our proceedings, hiding behind some bushes in case anybody should come; and it was he that had made the noise, because he had seen someone approaching.



11. Ὀλέγων δὲ ἡμερῶν διελευσῶν, ὁ πατήρ  
 μοι τοὺς γάμους συνεκράτει θάπτον ἢ διεγνώσκει.  
 ἐνόησα γὰρ αὐτὸν διατάραττε πολλὰν ἔδοξεν  
 ἄγειν ἡμῶν τοὺς γάμους, ἥδη δὲ ἄψαντος αὐτοῦ  
 τὰς δῆδας, ἀποσβεσθῆναι τὸ πῦρ<sup>1</sup> . . . ἢ καὶ  
 2 μᾶλλον ἠπειύετο συναγαγεῖν ἡμᾶς· ταῦτο δὲ εἰς  
 τὴν ὑστεραίαν παρεσκευάζετο. ἐώητο δὲ τῇ  
 κέρη τὰ πρὸς τὸν γάμον· περιδέραμεν μὲν λίθων  
 ποικίλων· ἐσθῆτα δὲ τὸ πᾶν μὲν πορφυρεῖν,  
 εὐθα δὲ ταῖς ἄλλαις ἐσθῆσιν ἢ χώρα τῆς πορφύ-  
 ρας, ἐκεῖ χρυσοῦς ἦν. ἤριζον δὲ πρὸς ἀλλήλους  
 3 οἱ λίθοι. ὑάκισθος μὲν ῥόδον ἦν ἐν λίθῳ·  
 ἀμέθυστος δὲ ἐπορφύρετο τοῦ χρυσοῦ πλησίον.  
 ἐν μέσῳ δὲ τρεῖς ἦσαν λίθοι, τὴν χροίαν ἐπάλ-  
 ληλοι· συγκείμενοι δὲ ἦσαν οἱ τρεῖς· μέλαινα  
 μὲν ἢ κρηπίς τοῦ λίθου, τὸ δὲ μέσον σῶμα  
 λευκὸν τῷ μέλει συνεφαίνετο, ἐξῆς δὲ τῷ λευκῷ  
 τὸ λοιπὸν ἐπυρρία κορυφούμενον· ὁ λίθος δὲ  
 τῷ χρυσῷ στεφανούμενος, ὀφθαλμὸν ἐμμεῖτο  
 4 χρυσοῦν. τῆς δὲ ἐσθῆτος αὐτὸ πάρεργον εἶχεν  
 ἢ πορφύρα τὴν βαφήν, ἢ ἀλλ' οἶαν μυθολογοῦσι  
 Τύριοι τοῦ ποιμένου εὐρεῖν τὸν κύνα, ἢ καὶ  
 μέχρι τούτου βλέπτουσι· Ἀφροδίτης τὸν πέπλον.

<sup>1</sup> This seems to be something missing here in the Greek. The Latin translation of Annibale della Chiesa (published in 1544 before the appearance of the Greek text) contains words which may be rendered "and, a thing that gave him even keener anguish, the bride and I disappeared from his sight." Whether or not any MS. ever contained the original of these words, the sense is not unlike that which is required.

11. A few days later, my father began to push on the preparations for my marriage with more haste than he had originally intended, because he was being troubled by frequent dreams. He thought that he was conducting our marriage ceremonies, and had already lit the torches, when the fire was suddenly put out [and, what disturbed him even more deeply, both Calligone and I vanished]. This made him in the greater hurry to unite us, and preparations were made for the wedding to be on the following day. All the bridal ornaments had been bought for the maiden: she had a necklace of various precious stones and a dress of which the whole ground was purple; where, on ordinary dresses there would be braidings of purple, on this they were of gold. In the necklace the gems seemed at rivalry with one another; there was a jacinth that might be described as a rose crystallized in stone<sup>1</sup> and an amethyst that shone so brightly that it seemed akin to gold; in between were three stones of graded colours, all mounted together, forming a gem black at the base, white streaked with black in the middle, and the white shaded off into red at the top: the whole jewel was encircled with gold and presented the appearance of a golden eye. As for the dress, the purple with which it was dyed was no casual tint, but that kind which (according to the story the Tyrians tell) was discovered by the shepherd's dog, with which they dye Aphrodite's robe

<sup>1</sup> This does not refer to the shape of the gem, but to its colour.

ἦν γὰρ χρόνος ὅτε τῆς πορφύρας ὁ κόσμος  
 ἀνθρώποις ἀπόρητος ἦν· μικρὸς δὲ αὐτὴν ἐκά-  
 5 λυπτε κόχλος ἐγκύκλιον μυχθῶ. αἰετὸς ἀγρεύει  
 τὴν ἄγραν ταύτην· καὶ ὁ μὲν ἰχθὺν προσεδό-  
 κησεν, ὡς δὲ εἶδε τοῦ κόχλου τὴν τραχύτητα,  
 εὐαιδῶρει τὴν ἄγραν καὶ ἔρριψεν ὡς θαλάσσης  
 σκύβαλον. εὕρισκει δὲ κύων τὸ ἔρμαιον καὶ  
 καταθραύει τοῖς ὀθαύσι, καὶ τῇ στόματι τοῦ  
 κυνὸς περιρρέει τοῦ αὐθους τὸ αἷμα καὶ βάπτει  
 6 τὸ αἷμα τὴν γένυν καὶ ὑφαίνει τοῖς χεῖλεσι τὴν  
 πορφύραν. ὁ ποιμὴν ὄρᾳ τὰ χεῖλη τοῦ κυνὸς  
 ἤμαγμένα καὶ τραῦμα νομίσας τὴν βαφὴν πρῶσ-  
 εισι καὶ ἀπέπλυνε τῇ θαλάσσῃ, καὶ τὸ αἷμα  
 λαμπρότερον ἐπορφύρετο· ὡς δὲ καὶ ταῖς χερσὶν  
 7 ἔθιγε, τὴν πορφύραν εἶχε καὶ ἡ χεὶρ. συνήκεν  
 αὖν τοῦ κόχλου τὴν φύσιν ὁ ποιμὴν, ὅτι φάρ-  
 μακον ἔχει κύλλους πεφυτευμένον· καὶ λαβὼν  
 μαλλὸν ἔριου, καθῆκεν εἰς τὸν χηραμὸν αὐτοῦ  
 τὸ ἔριον, ζητῶν τοῦ κόχλου τὰ μυστήρια· τὸ δὲ  
 κατὰ τὴν γένυν τοῦ κυνὸς ἠρύσσετο· καὶ τότε  
 8 τὴν εἰκόνα<sup>1</sup> τῆς πορφύρας ἐδιέβασκετο. λαβὼν  
 δὴ τινα λίθους περιθραύει τὸ τεῖχος τοῦ φαρ-  
 μάκου καὶ τὸ ἄδυτον ἀνοίγει τῆς πορφύρας, καὶ  
 θησαυρὸν εὕρισκει βαφῆς.

<sup>1</sup> For τὴν εἰκόνα Hentrich suggested τὴν αἰσάν (Κῆνος, letter, τὴν αἰσάν), the "house" of the dye instead of its "appearance." But the change does not seem absolutely necessary.

<sup>2</sup> This interruption of the action by a description of the origin of the purple dye seems strangely inartistic to us. Compare the account in ch. ii. above of the discovery of wine, and the account of the hippopotamus in Blk. IV. ii. 379.:

to this day. There<sup>1</sup> was once a time, you must know, when purple was still an ornament forbidden to men; it lay concealed in the round cavity of a tiny shell. A fisherman captured some of these; he at first thought that he had obtained some fish, but when he saw that the shell was rough and hard, he was vexed with what he had caught, and threw it away as the mere offal of the sea. A dog found this windfall, and crunched it with its teeth; the blood of the dye streamed all over the dog's mouth, staining its muzzle and indelibly imprinting the purple on its lips. The shepherd,<sup>2</sup> seeing his dog's lips thus blood-stained, thought that the colour arose from a wound, and went and washed it in sea-water; but the blood only shone the brighter, and when he touched it with his hands, some of the purple appeared on the hand. He then realised the character of the shell, how it contained within it a medicament of great beauty; he took a fleece of wool and pressed it into the interior of the shell, trying to find out its secret; and the wool too appeared as though blood-stained, like the dog's muzzle; thence he learned the appearance of the dye. He therefore took some stones and broke the outer shell which hid the substance, opened the hiding-place of the purple, and thus discovered what was a very treasury of dye.

there are many other instances. It may perhaps here be mentioned that the famous purple was probably more like our scarlet or crimson.

<sup>1</sup> It does not seem quite certain whether the "fisherman" and the "shepherd" are identical; the scribe of one manuscript clearly thought so, by here altering *ῥομφαία* into *δαίτης*. But a fisherman would perhaps not have possessed a dog, and the two seem better regarded as quite separate persons.

12. Ἔβυνεν οὖν τότε ὁ πατήρ προτέλεια τῶν γάμων. ὡς δὲ ἤκουσα, ἀπωλώλειν καὶ ἐξήταν μνηχανὴν δι' ἧς ἠναβαλέσθαι δυναίμην τὸν γάμον. σκοπούντας δὲ μαι, θόρυβος ἐξαίφνης γίγνεται κατὰ τὸν ἀνδρῶνα τῆς οἰκίας. ἐργάζουσι  
2 δέ τι τοιοῦτον ἐπειδὴ θυσάμενος ὁ πατήρ ἔτυχεν καὶ τὰ θύματα ἐπέκειτο τοῖς βαιμοῖς. αὐτὸς ἀνωθεν καταπτὰς ἄρπάζει τὸ ἱερεῖον σοβούντων δὲ πλέον οὐδὲν ἦν· ὁ γὰρ ὄρνις ᾤχετο φέρων τὴν ἄγρην. ἐξόκει τοίνυν οὐκ ἀγαθὸν εἶναι, καὶ δὴ ἐπέσχον ἐκείνην τὴν ἡμέραν τοὺς γάμους· καλεσάμενοι δὲ μύνται ὁ πατήρ καὶ τερατο-  
3 σκόπους τὸν αἰῶνὸν διηγέεται. οἱ δὲ ἔφασαν δεῖν καλλιερῆσαι Ξενίῳ Διὶ νυκτὸς μεσούσης ἐπὶ θάλασσαν ἤκοντα· ὁ γὰρ ὄρνις ἔτυχεν ἱπτάμενος ἐκεῖ.<sup>1</sup> ἐγὼ δὲ ταῦτα ὡς ἐγένετο τὸν αὐτὸν ὑπερσπῆμον καὶ δικαίως ἔλεγον ἀπάντων ὀρνίθων εἶναι βασιλέα· οὐκ εἰς μακρὰν δὲ ἀπέβη τοῦ τέρατος τὸ ἔργον.

13. Νεαπίσκος ἦν Βυζάντιος, ἑνομα Καλλισθένης, ὀρφανὸς καὶ πλούσιος, ἄσωτος δὲ καὶ πολυτέλης. οὗτος ἀκούων τῇ Σωπτρώτῃ θυγατέρα εἶναι καλὴν, ἰδὼν δὲ οὐδέποτε, ἤθελεν αὐτῇ ταύτην γενέσθαι γυναῖκα, καὶ ἦν ἐξ ἀκοῆς ἐραστὴς· τοσαύτη γὰρ τοῖς ἀκολάστοις ὕβρις.

<sup>1</sup> Cobet would here insert δ, believing that it had fallen out because it consisted of the same two letters as the opening of the next word. It would be necessary in classical Greek, but its absence may perhaps be excused in a writer of so late a date as this.

<sup>2</sup> After this the MSS. have the sentence τὸ δὲ ἔργον εὐθὺς ἀπέβη· τὴν γὰρ αὐτὴν ἀκαπτόντα ἐπὶ τῇ θάλασσῃ συνέβη σπῆραι εὐαίτη, which Jacobus saw to be a gloss.

## BOOK II, 12-13

12. My father then began to perform the sacrifices which are the necessary preliminaries to a wedding; and when I heard of this, I gave myself up for lost and began to look for some excuse to defer it. While I was thus engaged, a sudden tumult arose throughout the men's part of the house: and this was what had occurred. My father was in the act of sacrificing, and had just placed the victims upon the altar, when an eagle swooped down from above and carried off the offering. It was of no avail that those present tried to scare him away; he flew off carrying away his prey. Now this seemed to bode no good, so that they postponed the wedding for that day: my father called in soothsayers and augurs and related the omen to them; and they answered that he must perform a sacrifice at midnight to Zeus as god of strangers upon the sea-shore, for that was the direction in which the bird had flown. [And that was the end of the matter: for it had indeed so chanced that the eagle had flown seaward and appeared no more.] At all this I was greatly delighted with the eagle, and I remarked that it was certainly true that the eagle was the king of all birds. Nor was it long before the event followed the prodigy which had foreshadowed it.

13. There was a certain youth of Byzantium, named Callisthenes. His father and mother were dead; he was rich, but profligate and extravagant. He, hearing that Sostratus had a beautiful daughter, wished, although he had never seen her, to make her his wife, and became her lover by hearsay; for such is the lack of self-control in the lewd, that

ὥς καὶ τοῖς ὥσιν εἰς ἔρωτα τρυφῶν καὶ ταῦτ' ἅσχειν ὑπὸ ῥημάτων, ἃ τῇ ψυχῇ τριωθέντες  
 2 ἑακινουῦσιν ὀφθαλμοί. προσελθὼν οὖν τῷ Σω-  
 στρατῷ πρὶν τὸν πόλεμον τοῖς Βυζαντίοις ἐπιπα-  
 σέω, ἤρτατο τὴν κόρην· ὁ δὲ βίβλυττάμενος αὐτοῦ  
 τοῦ βίου τὴν ἀκολασίαν, ἠρνήσατο. θυμὸς ἴσχει  
 τὸν Καλλισθένην καὶ ἠτιμάσθαι νομίσαντα ὑπὸ  
 τοῦ Σωστράτου καὶ ἄλλως ἐρώστα· ἀναπλάττων  
 γὰρ ἑαυτῷ τῆς παιδὸς τὸ κέλλος καὶ φανταζό-  
 μενος τὰ ἀόρατα, ἔλαθε σφόδρα κακῶς διακεί-  
 3 μενος. ἐπιβουλεύει δ' οὖν καὶ τὸν Σώστρατον  
 ἀμύνασθαι τῆς ὕβρεως, καὶ αὐτῷ τὴν ἐπιθυμίαν  
 τελέσαι· νόμον γὰρ οὕτως Βυζαντίοις, εἴ τις  
 ἡρπάσας παρθένον φθάσας ποιήσῃ γυναῖκα,  
 γάμον ἔχειν τὴν ζημίαν, προσεῖχε τούτῳ τῷ νόμῳ.  
 καὶ ὁ μὲν ἐξίτηι καιρὸν πρὸς τὸ ἔργον.

14. Ἐν τούτῳ δὲ τοῦ πολέμου περιστάματος  
 καὶ τῆς παιδὸς εἰς ἡμᾶς ὑπεκκειμένης, ἐμεμαθήκει  
 μὲν ἕκαστα τούτων· οὐδὲν δὲ ἔττον τῆς ἐπι-  
 βουλῆς εἶχετο· καὶ τοιοῦτό τι αὐτῷ συήρησε.  
 χρησμὸν ἴσχουσιν εἰ Βυζάντιαι τοιάνδε·

Νῆσός τις πόλις ἐστὶ φυτῶνυμον αἶμα λαχοῦσα,  
 ἰσθμὸν ὁμοῦ καὶ πορθμὸν ἐπ' ἠπειροιο φέρουσα,

<sup>1</sup> The Greek word thus translated might also mean that he escaped the notice of others (*ἄλλοις ἑλλεσι*) rather than *ἑαυτῷ ἑαυτῷ*, "he escaped his own notice," or did it

they are led into the passion of love by means of their ears, and report has the same effect upon them as the ministry of the love-smitten eyes, acting upon the mind, has upon others. Before, then, the war broke out in which the Byzantines were engaged, he approached Sostratus, and asked him for his daughter's hand, but Sostratus refused it because he loathed Callisthenes' loose life. This enraged him, not only because he considered himself slighted by Sostratus, but because he actually was in love: for he pictured in his imagination the beauty of the maiden, conceiving inwardly that which he had never seen, and in this manner he fell, before he knew where he was,<sup>1</sup> into a very bitter state of mind. The result was that he began to plot how he might at the same time be revenged upon Sostratus for the injury and accomplish his own desires; and to this end he purposed to have recourse to a law of the Byzantines, to the effect that if a man carried off a virgin and instantly made her his wife, the penalty exacted was simply the fact of the marriage itself: so that he began to look about for an occasion to accomplish his ends.

14. Meanwhile the war broke out and the maiden came to live with us, but his knowledge of these facts did not restrain him from his plotting. He was assisted by the following circumstance; an oracle was current among the Byzantines to this effect:—

"There is an island city: they who dwell

Therein are named from trees. It makes as well

unwittingly. In the former case the reasoning would be "he secretly worked himself into a very bitter state of mind."



# ACHILLES TATIUS

ἐνθ' Ἡφαιστος ἔχων χαίρει γλαυκῶπιν Ἀθήνην  
 κείθι θυηπολίην σε φέρειν κέλομαι Ἡρακλεῖ.<sup>1</sup>

- 2 ἀπορούτων δὲ αὐτῶν τί λέγει τὸ μίντευμα,  
 Σώστρατος (τοῦ πολέμου γὰρ, ὡς ἔφην, στρατηγὸς  
 ἦν αὐτός), "Ὡρα πέμπειν ἡμᾶς θυσίαν εἰς  
 Τύρον," εἶπεν, "Ἡρακλεῖ· τὰ γὰρ τοῦ χρησμοῦ  
 ἐστὶ πάντα ἐνταῦθα. φυτώνυμον γὰρ ὁ θεὸς  
 εἶπεν αὐτήν, ἐπεὶ Φοινίκιον ἢ νῆσος· ὁ δὲ φοίνιξ  
 φυτὸν. ἐρέζει δὲ περὶ ταύτης γῆ καὶ θάλασσα·  
 ἔλκει <μὲν ἢ θάλασσα, ἔλκει><sup>2</sup> δὲ ἢ γῆ, ἢ δὲ εἰς  
 3 ἀμφότερα αὐτὴν ἤρμοσε. καὶ γὰρ ἐν θαλάσσῃ  
 κάθηται καὶ οὐκ ἀφῆκε τὴν γῆν· συνδεῖ γὰρ  
 αὐτὴν πρὸς τὴν ἡπειρον στενὸς ἀνχίη, καὶ ἐστὶν  
 4 ὥσπερ τῆς νήσου τράχηλος. οὐκ ἐρρίζωται δὲ  
 κατὰ τῆς θαλάσσης, ἀλλὰ τὸ ἔδαρ ὑπορρεῖ  
 κάτωθεν. ὑπόκειται δὲ πορθμὸς κάτωθεν ἰσθμῷ·  
 καὶ γίνεται τὸ θέσμα καιῶν, πόλις ἐν θαλάσῃ,  
 5 καὶ νῆσος ἐν γῇ. Ἀθηναίων δὲ Ἡφαιστος ἔχει  
 εἰς τὴν ἐλαίαν ἡμίχματο καὶ τὸ πῦρ, ἃ παρ' ἡμῶν  
 ἀλλήλοις συναικεῖ. τὸ δὲ χωρίον ἱερὸν ἐν περι-  
 βόλῳ· ἐλαίαν μὲν ἀναβάλλαι παιδρῶς τοῖς

<sup>1</sup> This oracle is also found in the *Anthologia Palatina*, xiv. 34, where a line of doubtful meaning, ἐνθ' ἄρ' ἐμὲ ἔσθ' αἶμα ἱερὸν καὶ Κέαρτος αἶμα, is inserted between ll. 2 and 3. It is supposed to indicate that there were many foreigners in Tyre, such as Byzantines and Athenians, as well as the Tyrians of native stock.

<sup>2</sup> The words within brackets are an ingenious suggestion by Siebel: they might easily have dropped out from a copyist looking on from the first ἔλκει to the second.

## BOOK II, 14

An isthmus on the sea, a bay on shore,  
Where, to Hephaestus' joy, for evermore  
Consorts with him Athene, grey-eyed maid.  
There let your rites to Hercules be paid."

Now they had no idea what the oracle meant; but Sostratus, who was, as I said,<sup>1</sup> one of the generals in the war, spoke as follows: "It is time," said he, "to send to Tyre and sacrifice to Hercules: the particulars of the oracle all agree with that spot. The god called it 'named from trees,' because it is an island belonging to the Phoenicians, and the phoenix-palm is a tree. It is a subject of contention to both land and sea, the sea striving for it in one direction, the land in the other; but it partakes of both, for it is founded in the sea and is yet not disconnected with the shore; there is a narrow strip of land which joins it to the mainland, forming a kind of neck to the island.<sup>2</sup> Nor is it rooted to the bottom of the sea, but the water flows beneath it, and also beneath the isthmus, so that it presents the curious spectacle of a city in the sea and an island on land. As for the expression of 'Hephaestus consorting with Athene,' the riddling allusion is to the connection of the olive with fire, which are also found in company in our own country. There is there a sacred piece of ground walled in, where the olive grows with its gleaming foliage, and there is

<sup>1</sup> A mistake of the writer: we only know (from I. iii.) that Sostratus lived all his life as Byzantines, and sent his wife and daughter to Tyre on the outbreak of hostilities.

<sup>2</sup> Pliny, *Natural History*, v. 16: "Then followeth the noble city Tyra, in old time an island, lying almost 3 quarters of a mile within the deep sea; but now, by the great travails and devices wrought by Alexander the Great at the siege thereof, joynt to the firme ground."

- κλάδεσσι, πεφύτευται δὲ σὺν αὐτῇ τὸ πῦρ καὶ ἀνάπτει περὶ τοὺς πτέρθους πολλὰν τὴν φλόγα·  
 6 ἡ δὲ τοῦ πυρὸς αἰθὺλῃ τὸ φυτὸν γεωργεῖ. αὕτη πυρὸς φιλία καὶ φυτοῦ· οὕτως οὐ φεύγει τὸν "Ἡφαιστον Ἀθήνη." καὶ ὁ Χαιρεφῶν συστράτης ὢν τοῦ Σωστράτου μείζων, ἐπεὶ πατράθεν ἦν Τύριος,<sup>1</sup> ἐκθειάζων αὐτόν, "Πάντα μὲν τὸν χρησμένον," εἶπεν, "ἐξηγήσω καλῶς· μὴ μέντοι θαύμαζε τὴν τοῦ πυρὸς μόνον, ἀλλὰ καὶ τὴν τοῦ  
 7 ὕδατος φύσιν. ἐθεασάμην γὰρ ἐγὼ τοιαῦτα μυστήρια. τὸ γοῦν τῆς Σικελικῆς πηγῆς ὕδωρ κεκερασμένον ἔχει πῦρ· καὶ φλόγα μὲν ὄψει κάτωθεν ὑπ' αὐτῆς ἀλλομένην ἀναθεῖν· θιγόντι δέ σοι τὸ ὕδωρ ψυχρόν ἐστιν ὁλίγοντι χιῶν, καὶ οὔτε τὸ πῦρ ὑπὸ τοῦ ὕδατος κατασβέννυται, οὔτε τὸ ὕδωρ ὑπὸ τοῦ πυρὸς φλέγεται, ἀλλ' ὕδατος  
 8 εἰσιν ἐν τῇ κρίσει καὶ πυρὸς σποιδαί. ἐπεὶ καὶ ποταμὸς Ἰβηρικὸς, εἰ μὲν ἴδοις αὐτὸν εὐθύς, οὐδενὸς ἄλλου κρείττων ἐστὶ ποταμοῦ· ἦν δὲ ἀκούσαι θέλῃς τοῦ ὕδατος λαλοῦντος, μικρὸν ἀνέμωτον ἐκπιτάσας τὰ ὄντα. εἴν γὰρ ὁλίγος ἄνεμος εἰς τὰς θύκας ἐμπέσῃ, τὸ μὲν ὕδωρ ὡς χορῇ κρούεται, τὸ δὲ πνεῦμα τοῦ ὕδατος πλήκτρον γίνεταί, τὸ ρεῦμα δὲ ὡς κιθάρα λαλεῖ.  
 9 ἀλλὰ καὶ λίμνη Λιβυκὴ μιμεῖται γῆν Ἰνδικήν.

<sup>1</sup> Jacobus would replace Τύριος by Βυζάντιος. If Τύριος be retained, the words give the reason why Chairephon agreed with Sostriatus in his interpretation: if we accept the alteration, Βυζάντιος, they are an explanation why Chairephon, a full-blooded Byzantine, was an officer of higher rank than Sostriatus, who was of a Byzantine mother but a Tyrian father (I. III.).

also fire in the ground which sends up a great blaze among the branches, the soot of which manures the trees.<sup>1</sup> This is the affection existing between the fire and the plant, and it may thus be said that *Athene flees not from Hephestus.*" Chærephon, who was a fellow-general with Sestratus of superior rank, was a native of Tyre on his father's side, and congratulated him on his interpretation. "You have explained the whole oracle admirably," said he: "but it is not fire only, but water as well, which has properties not unworthy of wonder. I myself have seen some of these miraculous sights: there is, for example, a spring in Sicily which has fire mixed with its waters; if you look down you can see the flame shooting up from beneath, and yet if you touch the water it is as cold as snow: the fire is not put out by the water, nor is the water heated by the fire, but a truce reigns in the spring between the two elements. Then there is a river in Spain which does not seem at first sight different from any other river; but if you wish to hear the water talking, open your ears and wait a little: for if a gentle breeze strikes its eddies, the water thrills like a string: the wind acts as a plectrum upon the water, and the water sings like a lyre. Again, there is in Libya a lake<sup>2</sup> which may be compared to

<sup>1</sup> Volcanic ground suits the olive, as it does the vine.

<sup>2</sup> Was Bishop Heber thinking of some such story when he wrote of places "Where Afric's sunny fountains Roll down their golden sand"? Perhaps he was referring to the colour of the soil alone. This account seems to be taken, with some modifications, from Herodotus iv. 195, who relates how the mariners of the island of Cyrennis, on the east coast of Africa, obtain gold from a lake by means of feathers smeared with pitch. He had also mentioned (iii. 102) that the sand, or soil, of parts of India is gold-bearing.

καὶ ἴσασιν αὐτῇ τὸ ἀπόρρητον αἱ Λιβύων παρ-  
θένοι, ὅτι ὕδωρ ἔχει πλούσιον. ὁ δὲ πλούτος  
ταύτῃ κίττωθεν τιταμύενται τῇ τῶν ὑδάτων ἰλῷ  
δεδεμένος· καὶ ἔστιν ἐκεῖ χρυσᾶ πηγὴ. κοντὸν  
οὖν εἰς τὸ ὕδωρ βαπτίζουσι πίσσῃ πεφαρμαγ-  
μένον καὶ ἀναίγουσι τοῦ ποταμοῦ τὰ κλείθρα.

10 ὁ δὲ κοντὸς πρὸς τὸν χρυσὸν οἷον πρὸς τὸν  
ἰχθυὸν ἀγκιστραν γίνεταί, ἀγκυρεῖ γὰρ αὐτόν, ἡ δὲ  
πίσσα δέλεαρ γίνεταί τῆς ἄγρης, ὅ τι γὰρ ἂν εἰς  
αὐτὴν ἐμπέσῃ τῆς τοῦ χρυσοῦ γονῆς. τὸ μὲν  
προσήψατο μένον, ἡ πίσσα δὲ εἰς τὴν ἡπειρον  
ἤρπασε τὴν ἄγρην. οὕτως ἐκ ποταμοῦ Λιβυκοῦ  
χρυσὸς ἀλλεύεται.”

15 Ταῦτα εἰπὼν τὴν θυσίαν ἐπὶ τὴν Ἰύρον  
ἔπεμπε, καὶ τῇ πόλει συνδρακοῦν. ὁ γὰρ Καλλι-  
σθένης διαπρώττεται τῶν θεωρῶν εἰς γενέσθαι  
καὶ ταχὺ καταπλεύσας εἰς τὴν Ἰύρον καὶ ἐκμαθὼν  
τὴν τοῦ πατρὸς οἰκίαν, ἐφήδρευε ταῖς γυναιξίν.  
αἱ δὲ ὠφόμεναι τὴν θυσίαν ἐξήρσαν· καὶ γὰρ  
2 ἦν πολυτελής. πολλὰ μὲν ἡ τῶν θυσιῶν  
πομπή, ποικίλῃ δὲ ἡ τῶν ἀνθέων συμπλοκή. τὰ  
θυμιάματα, κασσία καὶ λιθανωτὸς καὶ κρίκος·  
τὰ ἄνθη, νάρκισσος καὶ ῥόδον καὶ μυρρίνη· ἡ δὲ  
τῶν ἀνθέων ἀναπνοὴ πρὸς τὴν τῶν θυσιῶν  
ἤριζεν ὁδμήν· τὸ δὲ πνεῦμα ἀναπνευόμενον εἰς  
τὸν αἶρα τὴν ὁδμήν ἐκερμένον, καὶ ἦν ἄνεμος  
3 ἡδονῆς. τὰ δὲ ἱερεῖα πολλὰ μὲν ἦν καὶ ποικίλα,  
διέπρεπον δὲ ἐν αὐτοῖς οἱ τοῦ Νείλου βόες. βοῦς

the soil of India: the Libyan maidens know its secret, that its water contains a store of wealth; this is preserved below as in a treasury, being intermingled with the mud of the lake, which is a very spring of gold. So they smear with pitch the end of a pole and thrust it down beneath the water: thus they open its concealed store-house, the pole being with respect to the gold what the hook is to a fish, for it does the fishing, while the pitch acts as bait; since all the gold which touches it (and nothing else) sticks to it and thus the pitch draws its capture to the land. That is the manner of the gold fisheries in this Libyan stream."

15. After thus speaking, Chaerephon gave his opinion in favour of sending the sacrifice to be performed at Tyre, and the city also agreed. Callisthenes was successful in getting himself appointed one of the envoys,<sup>1</sup> and at once, after arriving at Tyre by sea and finding out where my father lived, laid his snares for the women. They had gone out to see the sacrifice, which was indeed a very sumptuous affair: there was a great variety of different kinds of burnt perfumes, and many different nosegays of flowers; of the former, cinnamon, frankincense, and saffron; of the latter, jessamine, rose, and myrtle; the smell of the flowers competed with the scent of the perfumes, and the breeze as it travelled up into the air mingled the two together, so that it formed a gale of delight. The victims were many in number and various in kind: conspicuous among them were the cattle from the Nile.

<sup>1</sup> The *trapezai* were strictly the quasi-accredited messengers sent by Athens to the Delphic Oracle and the great Hellenic games. But in later Greek the word came to be used for any kind of ambassador.

γὰρ Αἰγύπτιος οὐ τὸ μέγεθος μόνον ἀλλὰ καὶ  
τὴν χροιάν εὐτυχεῖ· τὸ μὲν γὰρ μέγεθος πάνυ  
μέγας, τὸν αὐχένα παχὺς, τὸν ὤπτον πλατύς, τὴν  
γαστέρα πολὺς, τὸ κέρασ οὐχ ὡς ὁ Σικελικὸς  
εὐτελής οὐδὲ ὡς ὁ Κύπριος θυσειδής, ἀλλ' ἐκ  
τῶν προτάφων ὄρθιον ἀναβαῖνον, κατὰ μικρὸν  
ἐκατέρωθεν κυρτούμενον τὰς κορυφὰς συνάγει  
τοσοῦτον, ὅσαν αἱ τῶν κεράτων διεστᾶσιν ἀρχαί·  
καὶ τὸ θέαμα κυκλουμένης σελήνης ἐστὶν εἰκῶν·  
ἡ χροιά δὲ οἶαν Ὅμηρος τοὺς<sup>1</sup> τοῦ Θρακικοῦ ἵππους  
ἐπαινεῖ. βαδίζει δὲ ταῦρος ὑφαντευμένων καὶ ὥσπερ  
ἐπιδεικνύμενος ὅτι τῶν ἄλλων βοῶν ἐστὶ βασι-  
λεύς. εἰ δὲ ὁ μῦθος Εὐρώπῃς ἀληθής, Αἰγύπτιου  
βοῶν ὁ Ζεὺς ἐμιμήσατο.

16. Ἐτυχεν οὖν ἡ μὲν ἐμὴ μήτηρ τότε μαλα-  
κῶς ἔχουσα· σκηψαμένη δὲ καὶ ἡ Λευκίππη  
νοσεῖν, ἰδὼν ὑπέμεινε (συνέκειτο γὰρ ἡμῖν εἰς  
ταύτην εἰσεῖν, ὡς ἂν τῶν πολλῶν ἐξίόντων),  
ὥστε συνέβη τὴν ἀδελφὴν τὴν ἐμὴν μετὰ τῆς  
2 Λευκίππης μητρὸς προσελθεῖν. ὁ δὲ Καλλισθένης  
τὴν μὲν Λευκίππην οὐχ ἑωρακώς ποτε, τὴν δὲ  
Καλλιγόνην ἰδὼν τὴν ἐμὴν ἀδελφὴν, νομίσας  
Λευκίππην εἶναι (ἐγνώρισε γὰρ τοῦ Σωστράτου  
τὴν γυναικα), πυθόμενος αὐδέν, ἦν γὰρ ἐαλωκώς

<sup>1</sup> The grammar is a little loose, but not impossible, so that  
it does not seem necessary to alter with Hercher into *ἐκ τῶν*  
... ἵππων.

For the Egyptian ox is especially favoured, both in bulk and in colouring: he is of very great size, with a brawny neck, a broad back, a great belly, horns neither small like those of the Sicilian cattle, nor ugly like those from Cyprus; but they spring up straight from the forehead, bending outward a little on either side, and their tips are the same distance apart as their roots, giving the appearance of the moon coming to the full: their colour is like that for which Homer so greatly commends the horses of the Thracian.<sup>1</sup> The bull paces with neck well lifted up, as though he would show that he was the king of all other cattle. If the story of Europa be true, Zeus put on the appearance of an Egyptian bull.

16. It so happened that at that time my mother<sup>2</sup> was in delicate health: and Leucippe also pretended that she was ill and remained indoors, for by such means it was arranged by us to contrive to meet, while the others were away: the result of this was my sister went out to the spectacle with Leucippe's mother alone. Callisthenes, who had never set eyes on Leucippe, when he saw my sister Calligone, thought that she was Leucippe, because he recognized Sostrotus' wife; without asking any questions,

<sup>1</sup> ὅσους βασιλεὺς, τοὺς ἑλλήνας  
τοῖς δὲ καλλίστοις ἵπποις βαρὺς ἐστὶ μέγιστος  
λευκότεραι χιόνος, ὅτε δ' ἀνέμεσσιν ὁμοῖα.

(Hind i. 435.)

King Rheneus, of Rhones the son,  
Whose horses, very fair and great, did make a goodly show:  
They faster ran than any wind, and whiter were than snow.

These lines were also imitated by Virgil in the account of the horses which Orithyia gave to Philomenus (*Aen.* xii. 84):  
*Qui candidior nivea anteferant, aurebena iuvencæ.*

<sup>2</sup> i.e. his step-mother.



ἐκ τῆς θέας, δείκνυσιν ἐν τῶν οἰκετῶν τὴν κάρην,  
ὅς ἦν αὐτῷ πιστότατος, καὶ κελεύει ληστὰς  
ἐπ' αὐτὴν συγκροτῆσαι, καταλίξας τὸν τρόπον  
τῆς ἄρπαγῆς. πανήγυρις δὲ ἐπέκειτο, καθ' ἣν  
ἤκηκός τις πάσας τὰς παρθένους ἀπαντᾶν ἐπὶ  
βίβλασσαν.

Ὁ μὲν οὖν ταῦτα εἰπὼν καὶ τὴν θεωρίαν ἀφω-  
πιωμένος ἀπῆλθε 17. ναῦν δὲ εἶχεν ἰδίαν, τοῦτο  
προκατασκευάσας οἰκοθεν εἰ τύχοι τῆς ἐπιχειρή-  
σεως. αἱ μὲν δὲ ἄλλοι θεωροὶ ἀπέπλευσαν, αὐτὸς  
δὲ μικρὸν ἀπεσάλευε τῆς γῆς, ἅμα μὲν ὥς<sup>1</sup> δοκίμῃ  
τοῖς παλῖταις ἐπισθαι, ἅμα δὲ ἵνα μὴ πλησίον  
τῆς Τύρου τοῦ σκάφους ἔντος, κατάφωρος γένοιτο  
μετὰ τὴν ἄρπαγὴν. ἐπεὶ δὲ ἐγένετο κατὰ Σά-  
ραπτα κώμην Τυρίων ἐπὶ θαλάσῃ κειμένην,  
ἐνταῦθα προσπορίζεται λέμβου, δίδωσι δὲ τῷ  
Ζήνωνι, τοῦτο γὰρ ἦν ὄνομα τῷ οἰκέτῃ ὃν ἐπὶ  
τὴν ἄρπαγὴν παρεσκευάκει. ὁ δὲ (ἦν γὰρ καὶ  
ἄλλως εὖρωστος τὸ σῶμα καὶ φύσει παρατικός)  
ταχὺ μὲν ἐξεῦρε ληστὰς ἀλκιῆς ἀπὸ τῆς κώμης  
δεινῆς καὶ δῆτα ἀπέπλευσεν ἐπὶ τὴν Τύρον. ἔστι  
δὲ μικρὸν ἐπίκειον Τυρίων, κησίδιον ἀπέχον ἀλίγον  
τῆς Τύρου (Ῥαδύπης αὐτὸ τάφου αἱ Τύριοι  
λέγουσιν) ἔνθα ὁ λέμβος ἐφύδρευε.

18. Πρὸ δὲ τῆς πανηγύρεως, ἣν ὁ Καλλισθένης<sup>2</sup>  
προσεθόκα, γίνεται δὴ τὰ τοῦ ἱετοῦ καὶ τῶν  
μάντεων· καὶ εἰς τὴν ὑστεραίαν παρεσκευαζόμεθα

<sup>1</sup> Herodotus here inquires &c. It is a question whether Achilles Tattius is a sufficiently correct writer then to make him conform to the strict Attic standard.

<sup>2</sup> The MSS. have καὶ προσεθόκα, which cannot stand,

for he was carried away by the sight of her, he pointed her out to his most trusty servant, bidding him get together a band of robbers to carry her off, and instructed him how the attempt was to be made: a holiday was near at hand, on which, he had heard, it was customary for all the maidens of the place to come together on the sea-shore.

After giving these instructions, and after performing the sacrifice for which he had formed part of the embassy, he retired. 17. He had a vessel of his own—he had made all these preparations at home, in case he should succeed in such an attempt: so when the rest of the envoys sailed off, he weighed anchor and rode a little off the land, waiting in order that he might seem to be accompanying his fellow-citizens on their homeward journey, and that after the carrying off of the girl his vessel might not be too close to Tyre and so himself be taken in the act. When he had arrived at Sarepta, a Tyrian village on the sea-board, he acquired a small boat and entrusted it to Zeno; that was the name of the servant in whose charge he had placed the abduction—a fellow of a robust body and the nature of a brigand. Zeno picked up with all speed some fishermen from that village who were really pirates as well, and with them sailed away for Tyre: the boat came to anchor, waiting in ambush, in a little creek in a small island not far from Tyre, which the Tyrians call Rhodope's Tomb.

18. However, the omen of the eagle and the soothsayers happened before the holiday for which Callisthenes was waiting, and for the next day we made the prescribed preparations at night for sacri-

νύκτωρ, ὡς θυσόμενοι τῷ θεῷ. Τούτων δὲ τὸν  
 Ζήνωνα ἐλάνθανεν οὐδέν· ἀλλ' ἐπειδὴ καιρὸς ἦν  
 βαθείας ἐσπέρας, ἡμεῖς μὲν προσήλθομεν, αὐτὸς  
 2 δὲ εἶπετο. ἄρτι δὲ γενομένων ἡμῶν ἐπὶ τῇ  
 χεῖλει τῆς θαλάσσης, ὁ μὲν τὸ συγκείμενον  
 ἀνέτεινε σημεῖον, ὁ δὲ λέμβος ἐξαίφνης προσέ-  
 πλει, καὶ ἐπεὶ πλησίον ἐγένετο, ἐφάνησαν ἐν  
 3 αὐτῷ νεανίσκοι δέκα. ὁκτὼ δὲ ἑτέρους ἐπὶ τῆς  
 γῆς εἶχον προλοχίσαντες, αἱ γυναῖκες μὲν εἶχον  
 ἐσθῆτας καὶ τῶν γενεῶν ἐψίλωντο τὰς τρίχας.  
 ἔφερον δὲ ἕκαστος ὑπὸ κόλπῳ ξίφος, ἐκόμιζον  
 δὲ καὶ αὐτοὶ θυσίαν, ὥς ἂν ἤκιστα ὑποπτευθεῖεν·  
 4 ἡμεῖς δὲ οἰόμεθα γυναῖδας εἶναι. ἐπεὶ δὲ συνετί-  
 θεον τὴν πυρίν, ἐξαίφνης βοῶντες συντρέχουσι  
 καὶ τὰς μὲν δῆδας ἡμῶν ἀποσβεννύουσι, φευγόν-  
 των δὲ ἀτάκτως ὑπὸ τῆς ἐκπλήξεως, τὰ ξίφη  
 γυμνῶσαντες ἁρπάζουσι τὴν ἀδελφὴν τὴν ἐμὴν  
 καὶ ἐνθήμενοι τῷ σκάφει, ἐμβάντες εὐθύς, ὄρνιθας  
 5 δέκην ἀφίπτανται. ἡμῶν δὲ οἱ μὲν ἔφευγον, οὐδέν  
 αὐτε εἰδότες οὔτε ἑωρακότες, οἱ δὲ ἅμα τε εἶδον  
 καὶ ἔβριον, "Λησταὶ Καλλιγένην ἔχουσι"· τὸ  
 δὲ πλοῖον ἤδη μέσσην ἐπέραινε τὴν θάλασσαν·  
 ὥς δὲ τοῖς Σαρῶπτοις προσέσχον, πόρρωθεν ὁ  
 Καλλιθένης τὸ σημεῖον ἰδὼν, ὑπηντίασεν ἐπι-  
 πλεύσας καὶ δέχεται μὲν τὴν κόρην, πλεῖ δὲ  
 6 εἰθὺς πελάγος. ἐγὼ δὲ ἀνέπνευσα μὲν οὕτω  
 διαλυθέντων μοι τῶν γάμων παραδόξως, ἡχθόμην  
 δὲ ἅμῃς ὑπὲρ ἀδελφῆς περιπεσούσης τοιαύτη  
 συμφορῇ.

being to the god. Nothing of all this escaped Zeno's notice: when evening was now far advanced, we went forth, and he was following us. Hardly had we arrived at the water's edge, when he hoisted the preconcerted signal; the boat rapidly sailed toward the shore, and when it had come close, it was apparent that it contained ten youths. They had already secretly posted eight others on land, dressed like women and with their faces closely shaved of all hair; each was wearing under his gown a sword, and they too carried a sacrifice in order to avoid all suspicion: we thought that they were women. No sooner had we raised our pyre, when they suddenly gave a shout, ran all together upon us, and put out our torches; and as we fled, all in disorder from the sudden surprise, they drew their swords, seized my sister, put her aboard the boat, quickly embarked themselves, and were off like a bird. Some of our party were flying, knowing and seeing nothing; others did see, and cried out, "Calligone has been carried off by brigands." Their boat, however, was already far out at sea. When they began to approach Sarcpta, Callisthenes observed their signal from a distance; he sailed to meet them, put the girl on board his ship, and quickly sailed for the open sea. I felt a great relief at my wedding being thus all unexpectedly made impossible, and yet at the same time I was of course much distressed at the way this great disaster had befallen my sister.

19. Ὀλίγας δὲ ἡμέρας διαλιπών, πρὸς τὴν  
 Λευκίππην διαλεγόμεν· "Μέχρι τίνος ἐπὶ τῶν  
 φιλημάτων ἰστάμεθα, φιλιότη, κατὰ τὰ προσί-  
 μα; προσθῶμεν ἤδη τι καὶ ἐρωτικόν.<sup>1</sup> φέρε,  
 ἀνάγκην ἑλλήλοισι ἐπιθῶμεν πίστεως. ἂν γὰρ  
 ἡμᾶς Ἀφροδίτῃ μυσταγωγήσῃ, οὐ μὴ τις ἄλλος  
 2 κρείττων γένηται τῆς θεοῦ." ταῦτα πολλὰ μὲν  
 κατεπαίδων ἐπεπέεικεν τὴν κύρην ὑποδέξασθαι με-  
 νυκτὸς τῷ θαλάμῳ, τῆς Κλειοῖς συνεργούσης,  
 ἣτις ἦν αὐτῇ θαλαμηπόλος. εἶχε δὲ ὁ θάλαμος  
 3 αὐτῆς οὕτως· χωρίον ἦν μέγα τέτταρα οἰκήματα  
 ἔχον, δύο μὲν ἐπὶ δεξιᾷ, δύο δὲ ἐπὶ θάτερα·  
 μέσος δὲ διεῖργε στενωπὸς<sup>2</sup> ἐπὶ τὰ οἰκήματα·  
 θύρα δὲ ἐν ἀρχῇ τοῦ στενωποῦ μίαν ἐπέκειτο.  
 4 ταύτην εἶχον τῆς καταγωγῆς αἱ γυναῖκες· καὶ  
 τὰ μὲν ἐνδοτέρῳ τῶν οἰκημάτων ἢ τε παρθένος  
 καὶ ἡ μήτηρ αὐτῆς διειλήχεσαν, ἑκάτερα τὰ  
 ἀσπερόν, τὰ δὲ ἔξω δύο τὰ πρὸς τὴν εἴσοδον,  
 τὸ μὲν ἡ Κλειὸς τὸ κατὰ τὴν παρθένον, τὸ δὲ  
 5 ταμίειον ἦν. κατακοιμίζουσα δὲ αἰεὶ τὴν Λευ-  
 κίππην ἡ μήτηρ, ἔκλειον ἐνδοθεν τὴν ἐπὶ τοῦ  
 στενωποῦ θύραν· ἔξωθεν δὲ τις ἕτερος ἐπέκλειε

<sup>1</sup> Hercher suggests *ἐρωτικώτερον*, "something more ama-  
 tory," which may perhaps be right.

<sup>2</sup> After *στενωπός* the word *εἶδος* occurs in the MSS., which  
 must be a gloss.

19. After a few days had elapsed, I said to Leucippe: "How<sup>1</sup> long, my dearest, are we to stop at kisses, which are nothing but a prelude? Let us add to them something with real love in it. Let us fetter one another with an indissoluble band; for if but once Aphrodite initiate us into her mysteries, no other god will ever prove stronger than she." By constantly reiterating my request, I had persuaded the maiden to receive me one night in her chamber, with the connivance of Clio, who was her chambermaid. This was how her chamber lay: there was a large wing of the house divided into four rooms, two on the right and two on the left, separated by a narrow passage down the middle; there was a single door at the beginning of the passage, and this was the entrance the women used. The two inner rooms opposite one another belonged to the maiden and her mother; as for the two outer rooms nearer the entrance, the one next to Leucippe's was occupied by Clio, and the other was used as the steward's store. Her mother was in the habit, when she put Leucippe to bed, of locking the passage door from the inside, and somebody else would also lock it from the

<sup>1</sup> Anthony Hodgcs, translating Achilles Tatius in 1828, paraphrases the opening words of Clitophon in a pretty lyric, which I cannot forbear to quote:

"Frances in love, how long shall we  
Be poring on our A, B, C?  
For such are kisses, which torment  
Rather than give my soul content:  
Letters from which you senses will prove  
The wisest scholar can spell love,  
What though the lily of your hand,  
Or coral lip I may command?  
It is but like him on to th' chin,  
Whose mouth can touch, but take none in."

καὶ τὰς κλέεις ἔβαλλε διὰ τῆς ὀπῆς· ἡ δὲ λα-  
βοῦσα ἐφύλαττε καὶ περὶ τὴν ἑω καλέσασα  
τὸν εἰς τοῦτο ἐπιτεταγμένον, διέβριλλε πάλιν τὰς  
κλέεις, ὅπως ἀνείξειε. ταύταις οὖν ἴσας μηχανη-  
σάμενος ὁ Σάτυρος γενέσθαι, τὴν ἄνοιξιν παρᾶ-  
ται καὶ ὡς εὖρε δυνατὴν, τὴν Κλειῶ<sup>1</sup> ἐπεπείκει,  
τῆς κύρης συνειδυίας, μηδὲν ἀντιπράττειν τῇ<sup>2</sup> τέχνῃ.  
ταῦτα ἦν τὰ συγκείμενα.

20. Ἦν δὲ τις αὐτῶν οἰκέτης πολυπράγμων  
καὶ λίλος καὶ λίχνος καὶ πᾶν ὃ τι ἂν εἴποι  
τις, ὄνομα Κώνωψ. οὗτός μοι εἶδόμενος πόρρωθεν  
ἐπιτηρεῖν τὰ πραττόμενα ἡμῖν· μάλιστα δὲ, ὅπερ  
ἦν, ὑποσπεύσας μὴ τι νύκτωρ ἡμῖν πραχθῇ,  
διευκτέρευσέ μεχρι πόρρω τῆς ἐσπέρας, ἀναπετά-  
σας τοῦ δωματίου τὰς θύρας, ὥστε ἔργον ἦν  
αὐτὸς λαθεῖν. ὁ οὖν Σάτυρος βουλόμενος αὐτὸν  
εἰς φιλίαν ἀγαγεῖν, προσέπαιξε πολλάκις καὶ  
κώκυπα ἐκίλει καὶ ἔσκωπτε τοῦνομα σὺν γέλωτι.  
καὶ αὐτὸς εἰδὼς τοῦ Σατύρου τὴν τέχνην, προσε-  
ποιεῖτο μὲν ἀντιπαίξαι καὶ αὐτόν, ἐντίθει δὲ τῇ  
παιδείᾳ τῆς γνώμης τὸ ἄσπονδον. λέγει δὲ πρὸς  
αὐτόν· "Ἐπειδὴ καταμακῆ<sup>3</sup> μου καὶ τοῦνομα,  
φέρε σοι μῦθον ἀπὸ κώκυπος εἶπω.

21. "Ὁ λέων κατεμέμφετο τὸν Προμηθεῖα πολ-  
λάκις, ὅτι μέγαν μὲν αὐτὸν ἔπλασε καὶ καλὸν  
καὶ τὴν μὲν γένυν ὥπλισε τοῖς ἀετοῖσι, τοῖς  
δὲ πόδας ἐκράτυνε τοῖς ἔνυξι, ἐπαίησέ τε τῶν  
ἄλλων θηρίων ἐννατώτερον. "Ὁ δὲ τοιοῦτος."

<sup>1</sup> The τε and καὶ originally after Κλειῶ and before τῆς κύρης must be transposed with ἡνέκα.

<sup>2</sup> MSS. τῇ κύρῃ, which Salmonius saw to be a gloss.

outside and pass the keys through the hole; she used to take and keep them, and in the morning, calling the servant whose business this was, she would pass the keys back again for him to open the door. Satyrus obtained a duplicate set of these keys and experimented with unlocking the door; finding that this was practicable, he persuaded Clio, with the maiden's consent, to raise no objections to our plan. Such, then, were the arrangements we had made.

20. There was one of their servants called Conops—a meddlesome, talkative, greedy rascal, deserving any bad name you liked to call him. I noticed that he seemed to be watching from a distance all that we were about; and being particularly suspicious that we were intending (as was indeed the case) to make some attempt by night, he would constantly sit up until very late, leaving open the doors of his room, so that it was a difficult business to escape him. Satyrus, wishing to conciliate him, used often to joke with him, calling him the Conops or Gnat, and good-humouredly punned upon his name; he saw through the device, and while he pretended to make jokes in return, he shewed in his humour his cross-grained and intractable nature. "Since," said he, "you even mock at my name, allow me to relate to you a fable derived from the gnat.

21. "The lion often used to complain to Prometheus that he had made him great and handsome, that he had armed his jaw with teeth and made his feet strong with claws, and made him stronger than all the other beasts: 'And yet,' he would say,



2 ἔφασκε, 'τὸν ἀλεκτρυόνα φοβεῖσθαι.' καὶ ὁ  
 Προμηθεὺς ἐπιστὰς ἔφη· 'Τί με μάτην αἰτιῶ;  
 τὰ μὲν γὰρ ἐμὰ πάντα ἔχεις ὅσα πλάττειν  
 ἡδυνάμην. ἡ δὲ σὴ ψυχὴ πρὸς τοῦτο μόνον  
 μαλακίζεται.' ἔκλαιεν οὖν ἑαυτὸν ὁ λέων καὶ  
 τῆς δειλίας κατεμάρψετο καὶ τέλος ἀποθανεῖν  
 3 ᾔθελεν. οὕτω δὲ γνώμῃς ἔχων ἐλέφαντι περι-  
 τυγχάνει καὶ προσαγορεύσας εἰσπήκει διαλεγό-  
 μενος. καὶ ὁρῶν διὰ παντὶς τὰ ἄτα κινουντα,  
 'Τί πάσχεις;' ἔφη, 'καὶ τί δῆποτε οὐδὲ μικρὸν  
 4 ἀτρεμεῖ σου τὸ εἶς;' καὶ ὁ ἐλέφαν, κατὰ τύχην  
 παραπτάντος αὐτῷ κώνωπος, 'Ὁρᾷς,' ἔφη, 'τουτὶ  
 τὸ βραχὺ τὸ βομβοῦν; ἦν εἰσδύῃ μου τῇ τῆς ἀκοῆς  
 ὀφθῶ, τέθνηκα.' καὶ ὁ λέων, 'Τί οὖν,' ἔφη,  
 'ἀπαθνήσκειν ἐτι με δεῖ, τασούτην οὕτα καὶ  
 ἐλέφαντος εὐτυχέστερον, ὅσον κρείτταν κώνω-  
 πος ἀλεκτρυόν;' ὁρᾷς, ὅσον ἰσχυρὸς ὁ κώνωψ  
 5 ἔχει, ὥς καὶ ἐλέφαντα φοβεῖν.' συνεῖς οὖν ὁ  
 Σάτυρος τὸ ὑποῦλον αὐτοῦ τῶν λόγων, ἡρέμα  
 μειδιῶν, '"Ἀκουσον κἄμοῦ τινα λόγον," εἶπεν,  
 '"Ἀπὸ κώνωπος καὶ λέοντος, ἐν ἀκήκοά τινας τῶν  
 φιλοσόφων· χαρίζεσθαι δέ σοι τοῦ μύθου τὸν  
 ἐλέφαντα.

22. "Λέγει τοίνυν κώνωψ ἀλαζιὸν ποτε πρὸς  
 τὸν λέοντα· "Εἴτα κἄμοῦ βασιλεύειν νομίζεις  
 ὥς καὶ τῶν ἄλλων θηρίων; ἀλλ' οὔτε ἐμοῦ

<sup>1</sup> Pliny, *Natural History*, x. 21: "Hæc utron il [is, that  
 imitating proudly as they [cocks] do, the very lion (which

'powerful as I am, I am terrified of a cock.'<sup>1</sup> 'Why thus blame me in vain?' said Prometheus, his attention thus attracted to the matter: 'you have everything that I could give you at the moment of creation: your spirit is feeble in this one respect.' The lion wept much at his evil case and cursed his cowardice and at last determined to slay himself: but while he was in this frame of mind, he happened to meet the elephant, and after hailing him, stopped gossiping with him. He noticed that his ears kept moving the whole time, and asked him: 'What is the matter with you? Why is it that your ear never keeps still even for a moment?' It so chanced that at that instant a gnat was flying about him, and the elephant replied: 'Do you see this tiny little buzzing creature? If once it were to get into the channel through which I hear, it would be the death of me.' 'Well,' said the lion, 'there is surely no reason for me to die after all, seeing that I am big enough and as much better off than the elephant, as the cock is a nobler creature than the gnat.' You see then how powerful is the gnat, so that even the elephant is afraid of him." Satyrus understood the innuendo that lay beneath this story, and, with a slight smile, "Listen," said he, "to a fable of mine as well, taken from the gnat and the lion, which I once heard from a learned man: and I will make you a present of the elephant of your story.

22. "The rascally braggart gnat said one day to the lion: 'I suppose that you think that you are king over me as over all other beasts? But you have

of all beasts the most contemptuous stand in fear and awe of them, and will not abide the sight of them."

- καλλίῳ, οὔτε ἁλκιμώτερος ἔφην, οὔτε μείζων.  
 2 ἐπεὶ τίς σοι πρῶτ' ἔστιν ἀλκή; ἀμύσσεις τοῖς  
 ἀνυξί· καὶ δάκνεις τοῖς ὀδοῦσι. ταῦτά γάρ σ' οὐ  
 ποιεῖ μαχομένη γυνή; ποῖον δὲ μέγεθος ἢ κάλλος  
 σε κοσμεῖ; στέρνον πλατύ, ὦμαι παχεῖς καὶ  
 πολλή περὶ τὸν αὐχένα κόμη. τὴν κατόπιν οὖν  
 αἰσχύνῃς οὐχ ὀφεί; ἐμοὶ δὲ μέγεθος μὲν ὁ  
 ἀὴρ ὅλος, ὅσων μου καταλαμβάνει τὸ πτερόν,  
 κάλλος δὲ αἱ τῶν λειμώνων κόμῃ· αἱ μὲν γὰρ  
 εἰσιν ὥσπερ ἐσθῆτες, ἅς ὅταν θέλω παῦσαι τὴν  
 3 πτῆσιν ἐνδύσμαι. τὴν δὲ ἀνδρείαν μου μὴ καὶ  
 γελοῖον ἢ καταλέγειν· ὄργανον γὰρ ὅλος εἰμι  
 πολέμου· μετὰ μὲν σάλπιγγος παρατάττομαι,  
 σάλπιγξ δὲ μοι καὶ βέλος τὸ στόμα· ὥστε εἰμι  
 καὶ ἀνλητὴς καὶ τοξότης. ἐμᾶντοῦ δὲ ὀϊστοῦς  
 καὶ τόξον γίνομαι· τοξεύει γάρ με<sup>1</sup> διαέριον τὸ  
 πτερόν, ἐμπесὼν δὲ ὡς ὑπὸ βέλους ποιῶ τὸ  
 τραῦμα· ὁ δὲ παταχθεὶς ἐξαίφνης βοᾷ καὶ τὸν  
 τετρακότα ζητεῖ. ἐγὼ δὲ παρὼν οὐ πάρεμι·  
 ὁμοῦ δὲ καὶ φεύγω καὶ μένω, καὶ περιπνεύω  
 τὸν ἀνθρώπου τῷ πτερῷ, γελῶ δὲ αὐτὸν βλέπων  
 4 περὶ ταῖς τραύμασιν ὀρχούμενον. ἀλλὰ τί δέ;  
 λόγων; ἀρχάμεθα μάχης; ἅμα λέγων ἐμπίπτει  
 τῷ λείοντι, καὶ εἰς τοὺς ὀφθαλμοὺς ἐμπηδὼν καὶ  
 εἴ τι ἄλλο ἄτριχον τῶν προσώπων περιπτύ-

<sup>1</sup> The MSS. have πορ: με is the ingenious and certain conjecture of Grassman or della Croce, the early Italian translator of Achilles Tatius.

not better looks than I, or more courage or even greatness. What, in the first place, is your courage? You scratch with your claws and bite with your teeth: and so does any woman when she fights. Then what about your size or your looks of which you are so proud? You have a broad chest, muscular shoulders and plenty of hair about your neck: but you cannot see what a wretched sight you are from behind.<sup>1</sup> My greatness is that of the whole air which is traversed by my wings, and my beauty is the flowers of the meadows, which are as it were my garments which I put on when I am tired of flying. I fear it will make you laugh to hear all the catalogue of my valour: I am wholly an instrument of war; I am ready for the fray at the sound of the trumpet, and my mouth being at once trumpet and weapon I am both bandsman and archer. I am at once my own arrow and my own bow; my wings shoot me through the air, and as I pounce I make a wound like an arrow: the person who is struck suddenly cries out and looks for him who dealt the wound. I am there and not there: at the same moment I retire and advance: I use my wings as cavalry use their horses to circle round the man I am attacking; and I laugh at him when I see him dancing with the pain of my wounds. But what need of words? Let us begin the battle.' So speaking, he fell upon the lion, alighting upon his eyes and flying about all the part of his face that was unprotected by hair, at the same time

<sup>1</sup> I do not feel quite sure of the reason for this taunt — whether the lion was supposed to be particularly unsightly in his hinder parts, *quis proinde ejus non satis tegeret crura*, or simply that the rest of the body, after the fine maned front, seems to be a poor and scraggy thing.

μενος, ἅμα καὶ τῷ βόμβῳ καταυλῶν. ὁ δὲ  
λέων ἡγρίαινε τε καὶ μετεστρέφετο πάντῃ καὶ  
τὸν ἀέρα περιέχεσκειν, ὁ δὲ κώνωψ ταύτῃ πλέον  
τῆς ὀργῆς ἐτίθετο παιδείαν καὶ ἐπ' αὐτοῖς ἐτί-  
6 τρωσκε ταῖς χείλεσιν. καὶ ὁ μὲν ἐκλινεν εἰς  
τὸ λυποῦν μέρος, ἀνακίμπτων ἔνθα τοῦ τραύ-  
ματος ἢ πληγῆς, ὁ δὲ ὡσπερ παλαιστής τὸ σῶμα  
σκευάζων, εἰς τὴν συμπλοκὴν ἀπέρρει τῶν τοῦ  
λέοντος ὀδόντων, αὐτὴν μέσῃ διαπτὰς κλειο-  
11 μένην τὴν γένυν. αἱ δὲ ἔξόντες κενοὶ τῆς θήρας  
περὶ ἑαυτοὺς ἐκροτάλιζον. ἦδη τοίνυν ὁ λέων  
ἐκεκμήκει σκιημαχῶν πρὸς τὸν ἀέρα ταῖς ὀδοῦσι  
καὶ εἰστήκει παρειμένος ὀργῇ· ὁ δὲ κώνωψ  
περιπτάμενος αὐτοῦ τὴν κύμην, ἐπηύλει μέλος  
7 ἐπιμήκιον. μακρότερον δὲ ποιοῦμενος τῆς πτή-  
σεως τὸν κύκλον ὑπὸ περιττῆς ἀπειροκαλίας  
ἀράχνης λαμβάνει νήμασιν ἐμπλακεῖς, καὶ τὴν  
ἀράχνην οὐκ ἔλαθεν ἐμπεσών. ὥς δὲ οὐκέτι  
εἶχε φυγεῖν, ἀδημονῶν εἶπεν. "ὦ τῆς ἡμοῖας  
πρηνκαλούμην γὰρ ἐγὼ λέοντα, ὀλίγος δέ με  
ἡγρευσεν ἀράχνης χιτών." ταῦτα εἰπών, "ὦρα  
ταῖων," ἔφη, "καὶ σοὶ<sup>1</sup> τὰς ἀράχνας φοβεῖσθαι"  
καὶ ἅμα ἐγέλασε.

23. Καὶ ὀλίγας διαλειπὼν ἡμέρας, εἰδὼς αὐτὸν  
γαστρος ἡττώμενον, φάρμακον πριάμενος ὕπνου  
βαθεῖς, ἐφ' ἐστίασεν αὐτὸν ἐκάλεσεν. ὁ δὲ ὑπ-  
άπτειτο μὲν τινα μηχανὴν καὶ οἶκνει τὸ πρῶτον·  
ὡς δὲ ἡ βελτίστη γαστήρ κυτηνῶγκασε, πείθεται.  
2 ἐπεὶ δὲ ἦκε πρὸς τὸν Σάτυρον, εἶτα δειπνήσας  
ἐμελλεν ἀπίνειναι, ἐγχεῖ τοῦ φαρμάκου κατὰ τῆς

<sup>1</sup> So Cabel rightly for εἰ of the MSS.

piping with his drone. The lion began to be furious, jumping round in every direction and making empty bites at the air: then the goat all the more made sport of his anger, and wounded him actually on the lips. The lion turned towards the direction in which he was hurt, bending over to where he felt the blow of the wound, but the goat adapted his body like a wrestler, avoided at the encounter the snap of the lion's teeth, and flew clean through the middle of his jaw as it closed, so that his teeth clashed idly against one another. By this time the lion was tired out with fighting vainly against the air with his teeth, and stood quite worn out with his own passion, while the goat hovered round his mane, chanting a song of victory: but as he took a wider sweep of sight in his unmannerly exultation, he became entangled unawares in the meshes of a spider's web, though the spider was not at all unaware of his arrival. Now unable to escape, he began to cry in despair: 'Fool that I was: I challenged the lion, while a paltry spider's web has caught me!' " Thus did Satyrus speak: and, "Now," said he, with a smile, "you had better beware of spiders."

23. After letting a few days pass, he (knowing that Conops was always the slave of his belly) bought a drug of the nature of a strong sleeping-draught, and asked him to dinner. At first he suspected some trick and hesitated: then, his beloved belly being too strong for him, he accepted. He came to Satyrus, and after dinner was just on the point of going away, when Satyrus poured some of the drug

- τελευταίαας κύλικος ὁ Σάτυρος αὐτῷ· καὶ ὁ μὲν  
ἔπιε, καὶ μικρὸν διαλείπων, ὅσον εἰς τὸ δωμάτιον  
αὐτοῦ φθίσαι, καταπεσὼν ἔκειτο, τὸν ὕπνου  
3 καθεύδων τοῦ φαρμάκου. ὁ δὲ Σάτυρος εἰσ-  
τρέχει πρὸς με καὶ λέγει· "Ἐλῖται σοι καθεύδων  
ὁ Κύκλωψ·<sup>1</sup> σὺ δὲ ὅπως Ὀδυσσεὺς ἀγαθὸς γένηι."  
ἄμα ἔλεγε καὶ ἤνομεν ἐπὶ τὰς θύρας τῆς ἐρωμένης·  
καὶ ὁ μὲν ὑπελείπετο, ἐγὼ δὲ εἰσῆην, ὑποδεχα-  
μένης με τῆς Κλεισῆς ἀψοφητί, τρέμων τρόμον  
4 διπλοῦν, χαρῆς ἄρα καὶ φόβου. ὁ μὲν γὰρ τοῦ  
κινδύνου φόβος ἐθορύβει τὰς τῆς ψυχῆς ἐλπίδας,  
ἡ δὲ ἐλπίς τοῦ τυχεῖν ἐπεκύλυπτεν ἡδυνῇ τὸν  
φόβον· οὕτω καὶ τὸ ἐλπίζον ἐφοβητό μου καὶ  
ἔχαιρε τὸ λυπούμενον. ἄρτι δέ μου προσελ-  
θὼντος εἰσω τοῦ θαλάμου τῆς παιδός, γίνεται τι  
ταυτοῦτο περὶ τὴν τῆς κάρης μητέρα· ἐτυχὲ γὰρ  
5 ὄνειρος αὐτὴν ταράξας· ἰδοὺκεν τινὰ ληστὴν  
μάχαιραν ἔχοντα γυμνὴν ἄγειν ὀρπασάμενον  
αὐτῆς τὴν θυγατέρα καὶ καταθέμενον ὑπτίαν,  
μέσην ἰνατέμνειν<sup>2</sup> τῇ μαχαίρᾳ τὴν γαστέρα  
κάτωθεν ὀρξάμενον ἀπὸ τῆς αἰδοῦς. παραχθεῖσα  
οὖν ὑπὸ δείματος, ὥς εἶχεν, ἀναπηδᾷ καὶ ἐπὶ τὸν  
τῆς θυγατρὸς θάλαμον τρέχει, ἐγγύς γὰρ ἦν,  
6 ἄρτι μου κατακλιθέντος. ἐγὼ μὲν ἐκ τὸν φόβου  
ἀκούσας ἀναισθημέναις τῶν θυρῶν, εὐθὺς ἀνεπή-  
δησα· ἡ δὲ ἐπὶ τὴν κλίσιν παρῆν. συνελθὼν οὖν  
τὸ κακὸν ἐξάλλομαι καὶ διὰ τῶν θυρῶν ἵεμαι  
εὐρύω, καὶ ὁ Σάτυρος ὑποδέχεται τρέμοντα καὶ

<sup>1</sup> Clotting's brilliant and certain emendation for Κόνω·  
an ignorant copyist would inevitably alter it into the familiar  
κόνω.

<sup>2</sup> Collet restored the present infinitive for the MSS.  
αὐτὴν ἰνατέμειν.

into his parting glass : he drank it, had just time to get to his own room, and then fell down and lay sleeping a drugged sleep. Then Satyrus hurried to me and said : " Your Cyclops is asleep ; see that you prove yourself a brave Ulysses.<sup>1</sup> " He was still speaking when we came to my beloved's door. He left me, and I entered, Clia letting me in on tiptoe, trembling with the double emotion of joy and fear : the fear of the danger we were running troubled the hopes of my heart, while the hope of success dulled with pleasure the fear I had conceived ; hope was afraid and apprehension rejoiced. But hardly had I entered the maiden's chamber, when a strange event befell her mother : she was troubled by a dream in which she saw a robber with a naked sword snatch her daughter from her, throw her down on her back, and then rip her up the middle of the belly with the blade, beginning from below. Greatly frightened and disturbed, naturally enough, she jumped up and rushed to her daughter's chamber, which was quite close, when I had but just lain down : I, hearing the noise of the doors opening, leaped quickly up ; but she was already at the bedside. Then I understood the mischief, sprung away, and ran through the door-way, where Satyrus was waiting for me, all trembling and disordered as I

<sup>1</sup> A reference to the famous story in the ninth book of the *Odyssey*.



τεταραγμένοι. εἴτα ἐφείγομεν διὰ τοῦ σκότους καὶ ἐπὶ τὸ δωμάτιον ἑαυτῶν ἦλθομεν.

24. Ἡ δὲ πρῶτον μὲν ὑπὸ ἰλίγγου κατέπεσεν, εἴτα ἀνεγχοῦσα τὴν Κλειῶ κατὰ κύρρης, ὡς εἶχε, ραπίζει καὶ ἐπιλαβομένη τῶν τριχῶν, ἅμα πρὸς τὴν θυγατέρα ἀνέμωξεν, "Ἀπώλεσάς μου,"

- 2 λέγουσα, "Λευκίπτη, τὰς ἐλπίδας. οἶμοι, Σώστρατε· σὺ μὲν ἐν Βυζαντίῳ πολεμεῖς ὑπὲρ ἄλλοτρίων γάμων, ἐν Τύρῳ δὲ καταπεπολέμησαι καὶ τῆς θυγατρὸς σου τις τοὺς γάμους σεσύληκεν. οἶμοι δειλαία, τοιοῦτους σου γάμους ὄψεσθαι οὐ προσεδύκων. ὦφελον ἔμεινας ἐν Βυζαντίῳ· ὦφελον ἔπαθες πολέμου νόμον τὴν ὕβριν· ὦφελόν σε κἂν Θράξ ἡκίστας ὕβρισειν· οὐκ εἶχεν ἢ συμφορά διὰ τὴν ἀνάγκην οἰεῖσθαι· νῦν δέ, κακὸν δαίμον, ἄδοξεῖς ἐν οἷς δυστυχεῖς· ἐπλάνα δέ με καὶ τὰ τῶν ἐνυπνίων φαντάσματα, τὸν δὲ ἀληθέστερον ὄνειρον οὐκ ἰδεασάμην· νῦν ἀθλιώτερον ἀκτιμήθης τὴν γαστέρα· αὕτη δυστυχεστέρα τῆς μαχαίρας τομῆς, οὐδὲ εἶδον τὸν ὕβρισσάντά σε, οὐδὲ οἶδά μου τῆς συμφορᾶς τὴν τύχην. οἶμοι τῶν κακῶν· μὴ καὶ δοῦλος ᾦν;"

25. Ἐθάρρησεν οὖν ἡ παρθένος, ὡς ἂν ἐμοῦ διαπεφευγότες. καὶ λέγει· "Μὴ λοιδορεῖ μου, μήτερ, τὴν παρθενίαν· οὐδὲν ἔργον μοι πέπρακται τοιούτων ῥημάτων ἄξιον,<sup>1</sup> οὐδὲ οἶδα τοῦτον ὅστις

- 2 ᾦν, εἴτε δαίμων, εἴτε ἥρως, εἴτε ληστής. ἐκείμην δὲ πεφοβημένη, μηδὲ ἀνακραγεῖν διὰ τὸν φόβον δυναμένη· φόβος γὰρ γλώττης ἐστὶ δεσμός. ἐν οἷα μόνον, οὐδεὶς μου τὴν παρθενίαν κατήσχυεν."

- 3 καταπεσοῦσα οὖν ἡ Πάνθεια πάλιν ἕστηκεν·

<sup>1</sup> Inserted by Cobet.

was ; then we fled through the darkness and came to our own rooms.

24. Panteia first of all fell down in a swoon : when she recovered, she straightway boxed Clio's ears and caught her by the hair, at the same time crying out to her daughter : " Leucippe, you have destroyed all my hopes. Ah, my poor Sostratus, you are fighting at Byzantium to protect other people's marriages, while at Tyre you have already been defeated and another has ravished your daughter's marriage. Woe is me, Leucippe : I never thought to see your wedding in this wise : would that you had remained at Byzantium ; would that you had suffered violence after the custom of war ; yes, would even that a conquering Thracian had been your ravisher : a misfortune brought about by force does not carry shame with it. But now, wretched girl, you have lost your fame at the same time as your happiness. Even the visions of the night have beguiled me—this is truer than any dream : you have suffered a worse fate than being, as I saw you, ripped up ; this is a crueller wound than the cutting of the sword—and I could not see your ravisher, nor do I know how the whole wretched business came about : alas, alas, was he perhaps a slave ? "

25. This, showing that I had escaped, gave the maiden fresh courage. " Do not, mother," said she, " thus disparage my virginity ; nothing has happened to justify what you have said, and I know not who was here—god, demigod, or burglar. I was lying stricken with fright, and I was too much afraid, even to cry out : fear is a shackle on the tongue. Only one thing I know, that nobody has offended my virginity." Then Panteia again fell down and wept :

ἡμεῖς δὲ ἐσκοποῦμεν, καθ' ἑαυτοὺς γενόμενοι, τί ποιητέον εἴη, καὶ ἔδοκει κράτιστον εἶναι φεύγειν, πρὶν ἢ ἔως γένηται καὶ τὸ πᾶν ἡ Κλειῶ βασανιζομένη κατέπρη.

26. Δόξαν οὖν οὕτως εἰχόμεθα ἔργου, σκηψάμενοι πρὸς τὸν θυρωρὸν ἀπιέναι πρὸς ἐρυμένην, καὶ ἐπὶ τὴν οἰκίαν ἐρχόμεθα τὴν Κλεινίου. ἦσαν δὲ λοιπὸν μέσαι νύκτες, ὥστε μάλιστα ὁ θυρωρὸς ἀνέφθην ἡμῖν. καὶ ὁ Κλεινίας, ἐν ὑπερήφῳ γὰρ τὸν θάλαμον εἶχε, διαλεγομένων ἡμῶν ἀκούσας, κατατρέχει τεταραγμένος. καὶ ἐν τοσοῦτῳ τὴν Κλειῶ κατέπειν ὁρῶμεν σπουδῇ θέουσαν· ἦν γὰρ δρασμὸν βεβουλευμένη. ἅμα τε οὖν ὁ Κλεινίας ἤκουσεν ἡμῶν ἃ πεπόνθαμεν καὶ τῆς Κλειοῦς ἡμεῖς, ὅπως φύγαι, καὶ πάλιν ἡμῶν ἡ Κλειῶ τί πειεῖν, μέλλομεν. παρελθόντες αὖν εἴσω τῶν θυρῶν, τῷ Κλεινίᾳ διηγούμεθα τὰ γεγονότα καὶ ὅτι φεύγειν διεγνώκαμεν. λέγει ἡ Κλειῶ, "Κιῶν αὖν ὡμῶν ἦν γὰρ περιμεῖνω τὴν ἔω, θάνατός μοι πρόκειται, τῶν βασάνων γλυκύτερος."

27. Ὁ οὖν Κλεινίας τῆς χειρὸς μου λαβόμενος ἄγει τῆς Κλειοῦς μακρὰν καὶ λέγειν "Δοκῶ μοι καλλίστην γνώμην εὐρηκέναι, ταύτην μὲν ὑπεξαγαγεῖν, ἡμᾶς δὲ ὀλίγας ἡμέρας ἐπισχεῖν, κἂν οὕτω 2 δοκῇ, συσκευασμένους ἀπελθεῖν. οὐδὲ γὰρ νῦν εἴδε τῆς κόρης ἡ μήτηρ τίνα κατέλαβεν, ὥς ὑμεῖς φασί, ὃ τε καταμηνύσων οὐκ ἔσται, τῆς Κλειοῦς ἐκ μέσου γενομένης· τάχα δὲ καὶ τὴν κόρην

but Satyrus and I, when we were alone in our rooms, were considering what we had best do, and we decided that the best course would be to fly before morning came and Clio revealed the whole story under torture.

26. This resolved, we set about it at once. We told the porter that we were going out to see my mistress,<sup>1</sup> and went to Clinias' house. It was still deep night, and his porter made some difficulty about opening to us; but Clinias, whose bedroom was upstairs, heard us talking to him and came running down in disorder: and just at that moment we saw Clio behind us, running; she too had made up her mind to run away. So all together Clinias heard our story from us, and we Clio's, how she had fled, and Clio our next intentions. We all therefore went indoors, related to Clinias all that had happened, and told him that we had made up our mind to fly. Then said Clio: "I am with you too: if I wait until morning, my only resource is death, which I prefer to torture."

27. Then Clinias took me by the hand and led me away from Clio. "I think," said he, "that I have conceived the best idea: namely, to send her away privily, and ourselves remain a few days; then, if we like, we can ourselves go after making all necessary preparations. At present, so you tell me, the girl's mother does not even know whom she caught; and when Clio has once disappeared there will be nobody able to inform her. And perhaps you will be able to persuade the girl to escape with

<sup>1</sup> Not, of course, Leucippe, but some girl of lower station. Young Greeks and Romans were almost encouraged in light love-affairs to keep them from the graver offences of meddling with women of their own rank.

συμφυγεῖν πείσεται.” ἔλεγε δὲ καὶ αὐτὸς ὅτι  
 2 κοιωνὸς γενήσεται τῆς Ἀποδημίας. ταῦτα ἔδοξε  
 καὶ τὴν μὲν Κλειῶ τῶν αἰκετῶν αὐτοῦ τιμὴν παρα-  
 δίδωσι, κελεύσας ἐμβαλίσθαι σκάφει, ἡμεῖς δὲ  
 αὐτοῦ καταρμένοντες ἐφρουρίζομεν περὶ τῶν  
 ἐσομένων, καὶ τέλος ἔδοξεν ἀποπειραθῆναι τῆς  
 κόρης καὶ εἰ μὲν θελήσει συμφυγεῖν, οὕτω  
 πρῶτταιν· εἰ δὲ μὴ, μένειν αὐτοῦ, παραδόντας  
 ἑαυτοὺς τῇ τύχῃ. καιμηθέντες οὖν ὁλόγον τῆς  
 νυκτὸς ὅσον τὸ λαιπὸν, περὶ τὴν ἑω πάλιν ἐπὶ τὴν  
 οἰκίαν ἐπανήλθομεν.

28. Ἡ οὖν Πάνθεια ἀναστᾶσα περὶ τὰς βασί-  
 νους τῆς Κλειῶς ὑπὲρπέιζετο καὶ καλεῖν αὐτὴν  
 ἐκέλευεν. ὥς δὲ ἦν ἀφανής, πάλιν ἐπὶ τὴν  
 θυγατέρα ἵεται καὶ “Οὐκ ἐρεῖς,” ἔφη, “τὴν  
 συσκευὴν τοῦ δράματος; ἰδοὺ καὶ ἡ Κλειῶ  
 2 πέφευγεν.” ἡ δὲ ὅτι μᾶλλον ἐθάρρυνε καὶ λέγει·  
 “Τί πλέον εἶπω σοι, τίνα δὲ ἄλλην προσαγέτω  
 πίστιν τῆς ἀληθείας μείζονα; εἰ παρθενίας ἐστὶ  
 3 τις δοκιμασία, δοκίμασον.” “Ἦτι καὶ τοῦτο,”  
 ἔφη ἡ Πάνθεια, “λείπεται, ἵνα καὶ μετὰ μαρτύ-  
 ρων ἐυστυχώμεν.” ταῦτα ἅμα λέγουσα, ἀνεπηδή-  
 σεν ἔξω.

29. Ἡ δὲ Λευκίππη καθ’ ἑαυτὴν γενομένη καὶ  
 τῶν τῆς μητρὸς γεμισθεῖσα βημάτων παντοδαπῇ  
 τις ἦν. ἤχθετο, ῥοσχύνετο, ὠργίζετο, ἤχθετο  
 μὲν πεφωραμένη, ῥοσχύνετο δὲ ἀντιδιδραμένη, ὠργί-  
 ζετο δὲ ἀπιστουμένη. αἰδῶς δὲ καὶ λύπη καὶ  
 2 ὀργὴ τρία τῆς ψυχῆς κύματα· ἡ μὲν γὰρ αἰδῶς

you." At the same time he told us that he was prepared to share our flight abroad. This plan commended itself to us : so he handed Clio over to the charge of one of his servants, telling him to put her aboard a ship, while we waited there and discussed the future. Our final decision was to make an attempt to persuade Leucippe, and if she were willing to accompany us in our flight, to act accordingly : if not, to remain at home and put ourselves in the hands of fortune. We reposed ourselves therefore for the small part of the night that was still left, and returned home again about dawn.

28. When Panthea had risen, she began to set about the preparations for the torturing of Clio, and bade her be summoned. As Clio could not be found, she again attacked her daughter. "Do you refuse," said she, "to tell how this plot was composed? Now Clio too has fled." On this Leucippe gained still greater courage, saying, "What more can I tell you? What more valid proof can I bring that I am speaking the truth? If there be any test of virginity, apply it to me." "Yes," said Panthea, "that was the one thing lacking—that our disgrace should be publicly known to others too." As she said this, she bounced out of the room.

29. Leucippe, left alone to ponder on her mother's words, was a prey to various differing emotions; grief, shame, and anger. She was grieved at having been found out : she was ashamed because of the reproaches which had been cast upon her : and she was angry because her mother would not believe her. Shame, grief, and anger may be compared to three billows which dash against the soul : shame enters

- εἰς τῶν ὀμμάτων εἰσρέουσα τὴν τῶν ὀφθαλμῶν  
ἐλευθερίαν καθαιρεῖ· ἡ λύπη δὲ περὶ τὰ στέρνα  
διανευρομένη κατατῆκει τῆς ψυχῆς τὸ ζωπυροῦν·  
ἡ δὲ ὀργὴ περιὺλακτοῦσα τὴν καρδίαν ἐπικλύζει  
3 τὸν λογισμὸν τῷ τῆς μανίας ἡφρῶ. λόγος δὲ  
ταύτων ὑπάντων πατήρ, καὶ ἔοικεν ἐπὶ σκοπῷ  
τόξον βάλλειν καὶ ἐπιτυγχάνειν καὶ ἐπὶ τὴν  
ψυχὴν πέμπειν τὰ βλήματα καὶ ποικίλα τοξεύ-  
ματα. τὸ μὲν ἐστὶν αὐτῷ λοιδορία<sup>1</sup> βέλος καὶ  
γίνεται τὸ ἔλκος ὀργῇ· τὸ δὲ ἐστὶν ἔλεγχος  
ἀτυχημάτων ἐκ τούτου τοῦ βέλους λύπη γίνε-  
ται· τὸ δὲ ὄνειδος ἡμαρτημάτων καὶ καλοῦσιν  
4 αἰδῶ τὸ τραῦμα. ἴδμεν δὲ τούτων ὑπάντων  
τῶν βέλων βαθέα μὲν τὰ βλήματα, ἄναιμα δὲ  
τὰ τοξεύματα. ἐν δὲ τούτων ὑπάντων φάρμακον,  
ἁμύνεσθαι βάλλοντα τοῖς αὐτοῖς βλήμασι λόγος  
γὰρ γλώσσης βέλος ἄλλης γλώσσης βέλει  
θεραπεύεται· καὶ γὰρ τῆς καρδίας ἔπαυσε τὸ  
θυμώμενον καὶ τῆς ψυχῆς ἐμάρανε τὸ λυπού-  
5 μενον. ἂν δὲ τις ἀνάγκη τοῦ κρείττονος συγκρίσῃ  
τὴν ἡμῶν, ἀλγεινότερα γίνεσθαι τὰ ἔλκη τῇ σιωπῇ·  
αἱ γὰρ ὠδῖνες τῶν ἐκ τοῦ λόγου κυμάτων, οὐκ  
ἀποπτύσασαι τὸν ἡφρῶν, αἰδοῦσι περὶ ἑαυτὰς  
πεφυσσημένα. τοσοῦτων οὖν ἡ λευκίππη γεμ-  
σθείσα ῥημάτων, οὐκ ἔφερε τὴν προσβολήν.<sup>2</sup>

<sup>1</sup> Seehager's correction for the MSS. λοιδορία.

<sup>2</sup> The last sentence of this chapter is rejected by Percher as the addition of a copyist. But it does not seem to me entirely alien to the style of our author.

<sup>3</sup> I do not feel very sure of the meaning of this passage: it is a rhetorical sentence not very well fitted into its context. The obvious interpretation is that shame is caused by things

through the eyes and takes away their freedom<sup>1</sup>; grief diffuses itself about the breast and tends to extinguish the lively flame of the soul; while anger, roaring round the heart, overwhelms the reasoning power with its foam of madness. Of all these speech is the begetter: it is like a bow shooting and aiming at its mark and discharging its wounding arrows of various kinds against the soul. One of its arrows is upbraiding, the wound it causes, anger. Another is the conviction of wrong, and the wound caused by it grief. The third is the reproach for error, and the wound inflicted by this is called shame. All these arrows have the same peculiarity; the wounds they deal are deep, but bloodless, and there is but one remedy for all of them—to return the same arrows against the enemy. Speech is the arrow of the tongue, and the wound it causes can only be cured by another tongue shooting in return: this quiets the anger of the heart and deadens the soul's pain. If the fact that one is dealing with a stronger makes such a return impossible, the wound grows more painful by reason of the silence thus enjoined. For the pains which are the result of these stormy waves of speech, if they cannot cast off their foam, swell within and only become the more severe. Such were the thoughts that surged upon Leucippe's mind, and she was little able to bear their onslaught.

seen, and shame may be said to deprive the eyes of their liberty in that it causes the person ashamed to cast his eyes down to the ground; but it has been stated only a sentence above that Leucippe's shame came from the reproaches levelled at her, and this is the sense of the continuation of the *sententia*, in which it is stated that the efficient cause of these distressing emotions is speech.



30. Ἐν τούτῳ ἐξ ἔτυχον πέμψας τὸν Σάτυρον  
 πρὸς τὴν κόρην ἀποπειρασόμενον τῆς φυγῆς. ἡ  
 δὲ πρὶν ἀκοῦσαι, πρὸς τὸν Σάτυρον "Δέομαι,"  
 ἔφη, "πρὸς θεῶν ξένων καὶ ἐγγχωρίων, ἐξαρπά-  
 σατέ με τῶν τῆς μητρὸς ὀφθαλμῶν, ὅπη βού-  
 2 λησθε· εἰ δέ με ἀπελθόντες καταλίποιτε, βράχον  
 πλεξαμένη τὴν ψυχὴν μου ὣτως ἀφήσω." ἐγὼ  
 δὲ ὡς ταῦτα ἤκουσα, τὸ πολὺ τῆς φροντίδος ἀπερ-  
 ρυψάμην. δύο δὲ ἡμέρας διαλειπούσας, ὅτε καὶ  
 ἀπαδερμῶν ἔτυχεν ὁ πατήρ, παρεσκευαζόμεθα πρὸς  
 τὴν φυγὴν.

31. Εἶχε δὲ ὁ Σάτυρος τοῦ φαρμάκου λείψανον,  
 ᾧ τὸν Κώνωψα ἦν κατακοιμίσας· τούτου δια-  
 κορυόμενος ἡμῖν ἐγγεῖ λαθὼν κατὰ τῆς κύλικος  
 τῆς τελευταίας, ἣν τῇ Παιθείᾳ προσέφερεν· ἡ  
 δὲ ἀναστάσα ᾤχετο εἰς τὸν θάλαμον αὐτῆς καὶ  
 2 εὐθὺς ἐκάθενδεν. εἶχε δὲ ἐτέρην ἡ Λευκίππη  
 θαλαμηπόλον, ἣν τῷ αὐτῷ φαρμάκῳ καταβαπ-  
 τίσας ὁ Σάτυρος (προσεπεποίητο γὰρ καὶ αὐτῆς,  
 ἐξ οὗ τῷ θαλίῳ προσεληλύθει, ἐρᾶν) ἐπὶ τὴν  
 τρίτην θήραν<sup>1</sup> ἐρχεται τὸν θυρωρᾶν· κἀκείνῳ  
 3 ἐβεβλήκει τῷ αὐτῷ πώματι. ὄχημα δὲ εὐτρεπὲς  
 ἡμᾶς πρὸ τῶν πυλῶν ἐξεδέχετο, ὅπερ ὁ Κλειάας  
 παρσκευάσας, καὶ ἐφθασεν ἡμῖν ἐπ' αὐτοῦ  
 περιμένειν αὐτός. ἐπεὶ δὲ πάντες ἐκάθενδον,  
 περὶ πρῶτας νυκτὸς φυλακὰς προῤῃμεν ἀφροφτή,  
 4 Λευκίππην τοῦ Σατύρου χειραγωγούντοας. καὶ  
 γὰρ ὁ Κώνωψ, ὅσπερ ἡμῖν ἐφηδρευε, κατὰ  
 τύχην ἐκείτην ἀπεδήμει τὴν ἡμέραν, τῇ δεσποίῃ  
 διακονησόμενος. ἀνοίγει δὲ τὰς θύρας ὁ Σάτυρος

<sup>1</sup> θήραν—his third victim—is the ingenious emendation of  
 Bodley for θέρων, the third door.

30. It so happened that just at that moment I sent Satyrus to her to see if she were prepared to run away with us. But before she even heard what he had to say, "I implore you," said she to Satyrus, "in the name of our country gods and all there are in the world, take me away, wherever you like, out of my mother's sight. If you go away and leave me behind, I shall end my life by a noose of my own making." When I heard of her words, I felt that the greater part of my anxiety was gone; we waited a couple of days, while my father was still away,<sup>1</sup> and began to make our preparations for flight.

31. Satyrus still had some of that drug left with which he had put Conops to sleep; and while he was waiting upon us, he poured some of it unobserved into the last cup which he was bringing to Panthea: after rising from the table she went to her chamber and there fell at once asleep. Leucippe had a second chambermaid; with her, too, ever since she had been placed in that position, Satyrus had pretended to be in love, and he gave her also a dose of the same mixture; then he proceeded to his third victim, the porter, and successfully drugged him with a similar draught. A carriage was waiting in readiness for us outside the gates, due to the forethought of Clinias, and he himself got into it and waited there for us. When everybody was asleep, at about the first watch of the night, we went out without a sound, Satyrus leading Leucippe by the hand; fortunately Conops, who was in constant ambush for us, was away on that particular day on some business for his mistress. Satyrus opened the

<sup>1</sup> In Palestine: see V. x. § 3.

καὶ προήλθομεν ὥς δὲ παρήμεν ἐπὶ τὰς πόδας,  
 6 ἐπέβημεν τοῦ ὀχήματος. ἦμεν δὲ οἱ πάντες ἔξ,  
 ἡμεῖς καὶ ὁ Κλεινίας καὶ δύο θεράποντες αὐτοῦ.  
 ἐπελαύσαμεν οὖν τὴν ἐπὶ Σιδῶνα καὶ περὶ μοίρας  
 τῆς νυκτὸς δύο παρήμεν ἐπὶ τὴν πόλιν καὶ εἰθίς  
 7 ἐπὶ Βηρυτὸν τὸν ὁρῶμεν ἐποιοῦμεθα, νομίζοντες  
 εὐρήσκειν ἐκεῖ ναὺν ἐφορμαῦσαν, καὶ οὕκ ἥτιχῃ-  
 σαμεν ὥς γὰρ ἐπὶ τοῦ Βηρυτίου λιμένος ἦλθο-  
 μεν, ἀναγόμενον σκάφος εὗρομεν, αἶρτι τὰ πρυ-  
 μνήσια μέλλον ἀπολύνειν. μηδὲν οὖν ἐρωτίσαντες  
 ποῖ πλεῖ, μετεσκευαζόμεθα ἐπὶ τὴν θύλασσαν  
 ἐκ τῆς γῆς, καὶ ἦν ὁ καιρὸς μικρὸν ἄνω τῆς ἡμέ-  
 ρας· ἐπλεῖ δὲ τὸ πλοῖον εἰς Ἀλεξάνδρειαν, τὴν μεγάλην  
 τοῦ Νείλου πόλιν.

32. Ἐχαιρον τὸ πρῶτον ὁρῶν τὴν θύλασσαν,  
 οὕτω πελαγίζοντας τοῦ σκάφους ἀλλ' ἐπὶ τοῖς  
 λιμένσιν ἐποχοιμένου. ὥς δὲ ἔδοξεν εὖριον εἶναι  
 πρὸς ἀναγωγὴν τὸ πνεῦμα, θόρυβος ἦν πολὺς  
 κατὰ τὸ σκάφος, τῶν ναυτῶν διαθεόντων, τοῦ  
 κυβερνήτου κελεύοντος, ἐλκομένων τῶν κίλων  
 2 ἢ κερμεία περιέρχeto, τὸ ἰστίον καθέeto, ἡ ναὺς  
 ἀπὸ πρὸς ἀναγόμετο, τὰς ἀγκύρας ἀνίσπων, ὁ λιμὴν  
 κατελείπετο· τὴν γῆν ἐωρῶμεν ἀπὸ τῆς νηὸς  
 κατὰ μικρὸν ἀναχωροῦσαν, ὥς αὐτὴν πλέουσας  
 παιανισμὸς ἦν καὶ πολλή τις εὐχή, θεοὺς σωτή-  
 ρας καλοῦντες,<sup>1</sup> εὐφημεῦντές αἰσίον τὸν πλοῦν  
 γενέσθαι· τὸ πνεῦμα ἤρετο σφοδρότερον, τὸ ἰστίον  
 ἐκυρταῖτο καὶ εἴλατο τὴν ναὺν.

<sup>1</sup> The editors have altered these participles into the  
 genitive; but a nominative presens does not seem an  
 impossibility in Achilles Tatius.

## BOOK II, 31-32

doors; we followed; and when we had arrived at the gates, we entered the carriage: we were six in all—ourselves, Clinias, and two servants of his. We took the road to Sidon; arriving there when another watch of the night was about spent, we hurried on to Berytus, expecting that we should find some ship at anchor there. Nor were we disappointed: for as we arrived at the harbour of Berytus, we found a ship just sailing, on the very point of casting loose; so we asked no questions as to her destination, but embarked all our belongings aboard; it was then a little before dawn. It appeared that she was making the voyage to Alexandria, the great city at the mouth of the Nile.

32. I was at once full of joy, even at my first sight of the ocean, before the boat got out to sea but was still riding in the harbour. When the breeze seemed favourable for putting off, a busy commotion arose throughout the ship—the crew running hither and thither, the helmsman giving his orders, men hauling on the ropes. The yard-arm was pulled round, the sail set, the ship leaped forward, the anchors were pulled in-deck, the harbour was left; we saw the coast little by little receding from the ship, as though it were itself in movement; there were songs of joy and much prayer directed to the gods saviours, invoking good omens for a prosperous voyage; meanwhile the wind freshened, the sail bellied, and the ship sped along.

33. Ἐτυχε δὲ τις ἡμῖν νεανίσκος παρὰ σκηνῶν,  
ὃς ἐπεὶ καιρὸς ἦν ἀρίστου, φιλοφρονούμενος ἡμᾶς  
συναριστᾶν ἤξίου. καὶ ἡμῖν δὲ ὁ Σάτυρος  
παρέφερεν ὥστε εἰς μέσον καταθέμενοι ἃ εἶχομεν,  
2 τὸ ἀρίστου ἐκοινοῦμεν, ἥδη δὲ καὶ λόγον. λέγω  
δὴ πρῶτος "Πόθεν, ὦ νεανίσκε, καὶ τίνα σε δεῖ  
καλεῖν;" "Ἐγὼ Μενέλαος," εἶπεν. "τὸ δὲ γένος  
3 Αἰγυπτίας. τὰ δὲ ὀνόματα τίνα;" "Ἐγὼ  
Κλειτοφῶν, αὐτοῦ Κλεισίας, Φοῖβικες ἀμφω."  
"Τίς οὖν ἡ πρόφασις ὑμῖν τῆς ἀποδημίας;" "Ἦν  
σὺ πρῶτος ἡμῖν φρέσσης, καὶ τὰ παρ' ἡμῶν  
ἀκούσθ'."

34. Λέγει οὖν ὁ Μενέλαος. "Τὸ μὲν κεφάλαιον  
τῆς ἐμῆς ἀποδημίας ἔρηος θάσκεαντος καὶ θήρα  
δυστυχίης. ἤρην μεираκίου καλοῦ· τὸ δὲ μεира-  
κίον φιλόθῃρον ἦν. ἐπείχον τὰ πολλά, κρατεῖν  
οὐκ ἠδυνάμην. ὡς δὲ οὐκ ἔπειθον, αἰπόμεν ἐπὶ  
2 τὰς ἀγῶας κούγῳ. ἐθρῶμεν οὖν ἵππεύοντες  
ἀμφω καὶ τὰ πρῶτα ἡτύχαομεν, τὰ λεπτὰ  
3 διώκοντες τῶν θηρίων. ἐξαίφνης δὲ σὺς τῆς ὕλης  
προπῆλ' καὶ τὸ μεираκίον ἐδίωκε· καὶ ὁ σὺς  
ἐπιστρέφει τὴν γένυν καὶ ἀντιπρόσωπος ἐχώρει  
δρόμῳ, καὶ τὸ μεираκίον οὐς ἐξετρέπετο, βεῶντος  
ἐμοῦ καὶ κεκραγότος. "Ἐλκε τὸν ἵππον, μετένευκε  
τὰς ἡνίας, πονηρὸν τὸ θηρίον." ἀνέβας<sup>1</sup> δὲ ὁ σὺς  
4 σπουδῇ ἔτρεχεν ὡς ἐπ' αὐτό· καὶ αἱ μὲν συνέ-  
πιπτον ἀλλήλοισι, ἐμὲ δὲ τρώμας, ὡς εἶδον,

<sup>1</sup> The MSS. have ἐλάδῃας; ἔλας or ἀνέλας were suggested by Jacobs, and one of them is almost certainly right.

<sup>2</sup> παρὰ σκηνῶν means literally "lying down near us." It was doubtless the custom (as in modern Asia in Eastern

33. There happened to be camping near us<sup>1</sup> on board a young man, who, when breakfast-time<sup>2</sup> arrived, very courteously asked us to take the meal with him. Satyrus was just bringing our victuals; so that we put all that we had into the common stock, and made a joint meal and also shared the conversation. I was the first to speak: "Where do you come from, young sir, and what are you called?" "Menelaus is my name," he replied, "an Egyptian by nationality. What are yours?" "I am Clitophon, this is Clinias, Phœnicians both." "What then is the reason that you are thus leaving your country?" "Tell us your story first, and then we will relate ours to you."

34. Menelaus then began: "The summary of my absence from my native land is an ill-starred love and a hunt with evil event. I loved a fair youth, who was a passionate huntsman. I tried to check him, but my attempts were unsuccessful; as he would not obey me, I used to go with him on his expeditions. One day we were both out hunting on horseback; at first we were successful, chasing small beasts only. Suddenly a boar sprang from the wood; the youth gave chase. Then the boar turned and faced him, charging directly at him. But he would not give ground, though I shouted and yelled, 'Pull in your horse and turn the reins; the beast is dangerous.' The boar made a spring and charged right at him. They closed with one another, but as I saw it I was

waters) for the passengers to bring their bedding and other household effects and make themselves as comfortable as they could on the deck.

<sup>2</sup> *ἀπείρεν* is *dinner*, and may be regarded indifferently as breakfast or luncheon.

λαμβάνει καὶ φοβούμενος μὴ φθάσῃ τὸ θηρίον  
καὶ πατάξῃ τὸν ἵππον, ἐναγκυλισόμενος τὸ  
ἀκόντιον, πρὶν ἀκριβῶς καταστοχίμασθαι τοῦ  
σκοποῦ, πέμπω τὸ βέλος· τὸ δὲ μεναικίον παρα-  
6 θέον ἀρπάζει τὴν βολήν. τίνα οἶε με τότε  
ψυχὴν ἔχειν; εἰ καὶ ψυχὴν εἶχον ὅλως, ὥς ἂν ἄλλος  
τις ἀπεθάνοι ζῶν. τὸ δὲ αἰκρότερον, τὰς χεῖρας  
ὄρεγέ μοι μικρὸν ἔτι ἐρπύεων καὶ περιέβαλλε καὶ  
ἀπεθνήσκων οὐκ ἐμίσει με τὸν πονηρὸν ὁ ὑπ'  
ἐμοῦ πεφονευμένος, ἀλλὰ τὴν ψυχὴν ἀφῆκε τῇ  
6 φονευσίᾳ περιπλεκόμενος δεξιᾷ. ἄγουσιν οὖν  
με ἐπὶ τὸ δίκαστήριον οἱ τοῦ μεναικίου γονεῖς οὐκ  
ἴκοντα· καὶ γὰρ παρελθὼν ἀπελογοῦμαι αὐδέν,  
θανάτου δὲ ἐτιμώμεν ἑμαυτῷ. ἐλείψαντες οὖν οἱ  
δικασταὶ προσετίμησάν μοι τριετὴ φυγὴν ἣς νῦν  
τέλος ἐχούσης, αὐθις ἐπὶ τὴν ἑμαυτοῦ καταίρω."  
7 ἐπεδάκρυτεν ὁ Κλειίας αὐτοῦ λέγοντος Πάτρο-  
κλον πρόφασιν, ἀπαμνησθεὶς Χαρικλέους. καὶ  
ὁ Μενέλαος, "Τίμὰ δακρύει," ἔφη, "ἢ καὶ σέ τι  
ταιοῦτον ἐξήγαγε;" στενάζας οὖν ὁ Κλειίας  
καταλέγει τὸν Χαρικλέα καὶ τὸν ἵππον, κίγγῃ  
τῷμαυτοῦ.

35. Ὅρῳσιν οὖν τὸν Μενέλαον ὄρωγε κατηφὴ  
πάνν τῶν ἐπιτοῦ μεμνημένων, τὸν δὲ Κλειίαν  
ὑποδακρύοντα μνήμῃ Χαρικλέους, βουλάμενος  
αὐτοῦ τῆς λύπης ἀπαγάγειν, ἐμβάλλω λόγον  
ἐρωτικῆς ἐχόμενου ψυχαγωγίας· καὶ γὰρ οἶδε ἡ  
Λευκίππη παρῆν, ἀλλ' ἐν μυχῷ ἐκάθευδε τῆς

<sup>1</sup> In Greek law-suits the defendant was required to state the penalty he thought would be the just reward for his offense; the reader will recall the manner in which Socrates did so at his trial, recorded in Plato's *Apology*.

overcome with fright, and, fearing that the brute would get his blow in first and wound the horse, I poised my javelin without taking sufficiently careful aim, and let fly. The youth crossed the line and received it full. What do you think that my feelings were then? If I had any feelings at all, they were like those of a living death. More pitiful still, while he yet faintly breathed he stretched out his hands to me and embraced me; in his death-throes he that was slaughtered by me did not loathe my accursed self, but he gave up the ghost embracing my murderous hand. His parents dragged me, not at all unwilling, before the tribunal of justice. I made no defence there, and proposed the penalty of death.<sup>1</sup> So the jury took pity upon me, and sentenced me to three years' banishment; this period has now come to an end, and I am returning to my own country." As he spoke, Clinias wept as the Trojan women wept over Patroclus<sup>2</sup>; he remembered Charicles. "You weep at my woes," said Menelaus; "Has some similar adventure exiled you too?" Then Clinias groaned bitterly and related to him the story of Charicles and the horse, and I told my tale too.

35. Seeing that Menelaus was greatly dejected at the memory of his sorrows, and that Clinias too was secretly weeping when he recalled Charicles, I was anxious to banish their grief, and embarked upon a discussion which would divert the mind by a love-interest. Leucippe was not present, but was

<sup>1</sup> Homer, *Iliad*, xix. 302. The captive Trojan women were forced to act as mourners for the dead Patroclus; and they shed real enough tears, but they were thinking of their own woes rather than of the dead hero. The scene passed into a proverb, which is also used by Plutarch.



- 2 νηός. λέγω δὴ πρὸς αὐτοὺς ὑπομειδιῶν. "Ὡς  
παρὰ πολὺ κρατεῖ μεν Κλεινίας· ἐβοῦλετο γὰρ  
λέγειν κατὰ γυναικῶν, ὥσπερ εἰώθει. ῥῆον δὲ ἂν  
3 εἶπαι νῦν ἦτοι, ὥς κοινωτὸν ἔρωτος εὐρών. οὐκ  
αἶδα γὰρ πῶς ἐπιχαραιάζει νῦν ὁ εἰς τοὺς ἄρρενας  
ἔρως." "Οὐ γὰρ πολὺ ἄμεινον," ὁ Μενέλαος ἔφη,  
"ταῦτα ἐκείνου; καὶ γὰρ ἡπλούστεροι παῖδες  
γυναικῶν καὶ τὸ κάλλος αὐτοῖς ὀριμώτερον εἰς  
4 ἡδονήν." "Πῶς ὀριμώτερον," ἔφη, "ὅ τι παρα-  
κύψαν μόρον οἴχεται καὶ οὐκ ἀπολαῦσαι δίδωσι  
τῷ φιλοῦντι, ἀλλ' ἔοικε τῷ τοῦ Ταυτάλου  
5 πώματι; πολλοί κεν γὰρ ἐν ᾧ πίνεται πέφενγε,  
καὶ ἀπῆλθεν ὁ ἐραστής οὐχ εὐρών πίνειν· τὸ δὲ  
ἔτι πινόμενον ἀρπάζεται πρὶν<sup>1</sup> ὁ πίνων κορεσθῇ.  
καὶ οὐκ ἔστιν ἀπὸ παιδὸς ἀπελθεῖν ἐραστήν  
ἄλυτον ἔχοντα τὴν ἡδονήν· καταλείπει γὰρ ἔτι  
δοξῶντα."

36. Καὶ ὁ Μενέλαος, "Ἀγνοεῖς, ὦ Κλειτοφῶν,"  
ἔφη, "τὸ κεφάλαιον τῆς ἡδονῆς. παλαιὸν γὰρ  
αἰεὶ τὸ ἠκόρεστον τὸ μὲν γὰρ εἰς χρῆσιν  
χρονιώτερον τῷ κόρῳ μαραίνει τὸ τερπνόν· τὸ δὲ  
ἀρπαζόμενον καινόν ἐστιν αἰεὶ καὶ μᾶλλον ἀνθεῖ·  
οὐ γὰρ γεγρακυῖαν ἔχει τὴν ἡδονήν, καὶ<sup>2</sup> ἅπιν  
ἐλαττοῦται τῷ χρόνῳ, τασσόντων εἰς μέγεθος

<sup>1</sup> Cobet wished to insert εἰς ἄλλοις τῶν.

<sup>2</sup> It is not possible to make sense of the words εἰς ἄλλοις which have followed καί. I omit them with Henschel.

<sup>3</sup> Clitophon showed a very proper spirit in waiting for Leucippus's absence before pronouncing this *diabla* passage. Anthony Hoelges in his translation (1889) omits the whole

asleep in the ship's hold.<sup>1</sup> I remarked to them with a smile, "How much more fortunate than I is Clinias: he was doubtless about to declaim against women, as is his wont, and now he can speak with the greater freedom, because he has found another that shares his ideas in love. I know not how it is that this affection for youths is now so fashionable." "Why," said Menelaus, "is not the one sort much preferable to the other? Youths have a much simpler nature than women, and their beauty is a keener stimulant to delight." "How keener," said I, "considering that it has no sooner blossomed<sup>2</sup> than it is gone, giving the adorer no opportunity of enjoying it? It is like the draught of Tantalus; often in the very act of drinking it disappears, and the lover must retire thirsty, and that which is actually being drank is whisked away before the drinker has had his fill. Never can the lover leave the object of his affection with unalloyed delight; it always leaves him thirsty still."

36. "You know not, Clitophon," said Menelaus, "the sum of all pleasure: the unsatisfied is the most desirable of all. The longer a thing lasts, the more likely is it to cloy by satiety; that which is constantly being ravished away from us is ever new and always at its prime—delight cannot grow old and the shorter its time the greater is its intensity

passage from here to the end of the book, and della Croce omits some and softens down some of the rest: of the two, I have followed della Croce's example rather than that of Hodges, as the discussion is characteristic, and certainly less gross than the similar example at the end of (pseudo-)Lucian's *Ascreses*.

<sup>1</sup> *παρὰ τῆς πύλης* means literally "peeped out."

- 2 ἐκταίνεται πάθῳ. καὶ τὸ ῥύδαν διὰ τοῦτο τῶν ἄλλων εὐμορφότερόν ἐστι φυτῶν, ὅτι τὸ κάλλος αὐτοῦ φεύγει ταχύ. δύο γὰρ ἐγὼ νομίζω κατ' ἀνθρώπου κάλλη πλανᾶσθαι, τὸ μὲν οὐράνιον, τὸ δὲ πάνδημον, [ὥσπερ τοῦ κάλλους εἰ χερηγοὶ θεοί].<sup>1</sup> ἀλλὰ τὸ μὲν οὐράνιον ἄχθεται θυητῶ σκίμῃ<sup>2</sup> διδεδμένον καὶ ζητεῖ πρὸς οὐρανὸν ταχὺ φεύγειν· τὸ δὲ πάνδημον ἔρριπται κάτω καὶ ἐγχνονίζει περὶ ταῖς σώμασι. εἰ δὲ καὶ ποιητὴν δεῖ λαβεῖν μάρτυρα τῆς οὐρανίας τοῦ κάλλους ἀπόθεν, ἄκουσαν Ὀμήρου λέγοντας,

Τὸν καὶ ἀνυρεῖψαυτο θεοὶ Διὶ αἰνοχοεύειν  
κίλλεος εἵνεκα οἴα, ὅν' ἀθανάτοισι μετείη.

- 4 οὐδενία δὲ ἀνέβη ποτὲ εἰς οὐρανὸν διὰ κάλλος γυνή (καὶ γὰρ γυναιξὶ κεκοιμήνηκεν ὁ Ζεὺς) ἀλλ' Ἄλκμήην μὲν ἔχει πένθον καὶ φυγὴν· Δανάην δὲ λάρναξ καὶ θύλασσαν· Σομέλῃ δὲ πυρὰς γέγονε τροφή. ἂν δὲ μεираκίαν Ψευγὸς ἐρασθῇ, τὸν οὐρανὸν αὐτῷ δίδωσιν, ἵνα καὶ συνοικῇ καὶ αἰνοχόου ἔχῃ τοῦ νέεταυτος· ἡ δὲ πρότερον

<sup>1</sup> The bracketed words can hardly be omitted; they are probably the insertion of a scholar. Whether the words of the bracketed passage be genuine or not, the reference is to the two kinds of love treated of in Plato's *Symposium*.

<sup>2</sup> Jamblicus' explanation for the MSS. *εἰλάει*.

<sup>1</sup> This argument—and its contrary used by Ctesiphon in his speech *Stava*—is a commonplace of discussions of this kind. Paul Adam paradoxically alleged the opposite: "*L'érôtisme offre une beauté plus durable que la jeunesse; et cet esprit de durée agit tout à jamais et éternellement.*"

<sup>2</sup> See note on this passage in the Greek text.

increased in desire.<sup>1</sup> This is why the rose is of all flowers the most beautiful, because its beauty is so fleeting. I hold that there are two different kinds of beauty conversant among men, the one heavenly, the other vulgar [presided over by their respective goddesses<sup>2</sup>]; the heavenly sort chafes at being fettered by its mortal habitation and is ever seeking to hurry back again to its heavenly home, while the vulgar kind is diffused on our earth below and stays long in association with human bodies. If one may quote a poet as a witness of the flight of beauty to heaven, listen to Homer, who tells how

'The gods to be Jove's cup-bearer in heaven him<sup>3</sup>  
did take,

To dwell immortal there with them, all for his  
beauty's sake.

But no woman ever went up to heaven by reason of her beauty—yes, Zeus had dealings with women too—but the fate of Alcmene<sup>4</sup> was sorrow and exile, of Danae<sup>5</sup> an ark and the sea, while Semele<sup>6</sup> became food for fire. But if his affections fall upon this Phrygian youth, he takes him to heaven to be with him and to pour his nectar for him; and she<sup>7</sup> whose

<sup>1</sup> Ganymede. *Iliad*, xx. 234.

<sup>2</sup> The wife of Amphytrion, in whose semblance Zeus visited her and begot Hercules.

<sup>3</sup> The daughter of Acrisius, visited by Zeus in the form of a shower of gold. Her father in anger put her and her baby (Perseus) into a chest or ark and sent them adrift at sea; they finally arrived at the island of Seriphus.

<sup>4</sup> The daughter of Cadmus, who foolishly prayed that Zeus might visit her as he visited Hera. He came therefore with fire and lightning, by which she was destroyed; but her offspring was saved, the god Dionysus.

<sup>5</sup> Hebe.

διέκονας τῆς τιμῆς ἐξέωσται· ἦν γάρ, οἶμαι, γυνή."

37. Ἐπολαβὼν αὖν ἐγώ, "Καὶ μὲν οὐράμιον," ἔφην, "ἔοικε μᾶλλον εἶναι τὸ τῶν γυναικῶν κάλλος, ὅσον μὴ ταχὺ φθείρεται· ἐγγὺς γὰρ τοῦ θείου τὸ εὐθαρτον. τὸ δὲ κινούμενον ἐν φθορᾷ θνητὴν φύσιν μιμούμενον, οὐκ οὐράμιον ἔστιν ἄλλὰ πάνδημον. ἡράσθη μειρακίαν Φρυγίαν, ἀνήγαγεν εἰς οὐρανὸν τὸν Φρύγα· τὸ δὲ κάλλος τῶν γυναικῶν αὐτὸν τὸν Δία κατήγαγεν ἐξ οὐρανοῦ. διὰ γυναικῆ ποτε Ζεὺς ἐμυκήσατο, διὰ γυναικῆ ποτε Σάτυρον ἀρχήσατο, καὶ χρυσὸν πεποίηκεν ἑαυτὸν ἄλλῃ γυναικί. σίνοχοεῖτω μὲν Γανυμήδης, μετὰ δὲ τῶν θεῶν Ἥρα<sup>1</sup> πινέτω, ἵνα ἔχη μειράκιον διέκονον γυνή. ἐλεῶ δὲ αὐτοῦ καὶ τὴν ἀρπαγὴν· ἄρως ἐπ' αὐτὸν κατέβη ὠμηστής, ὃ δὲ ἀνάρπαστος γενόμενος ὑβρίζεται, καὶ ἔοικεν ἑσταυρωμένῳ<sup>2</sup> καὶ τὸ θέαμά ἐστιν αἰσχιστον.

<sup>1</sup> Gottling's emendation "Ἥρα is most attractive, considering the mention of her at the end of the last chapter; and yet "Ἥρα may still be right, Hera and Ganymede being considered as the two rivals for the affections of Zeus; as Ganymede passed out the wine for the heavenly feast, Hera, the queen of the gods, might properly be said to have been as her butler.

<sup>2</sup> A brilliant emendation by Jacobs for the MSS. *εσταυρωμένῳ*.

<sup>1</sup> Europa. *cf.* Book I. chap. i.

<sup>2</sup> Antiope. See Ovid, *Metamorphoses*, vi. 110. The whole passage (a continuation of that quoted upon Book I. chap. i. *supra*.) is here instructive;

She portray'd also (here)  
Asteris struggling with an Erme which did away her bear.  
And over Leda she had made a Swan his wings to play.  
She added also how by Jove in shape of Satyr gay

was formerly this duty, was deprived of the honour—she, I fancy, was a woman.”

37. Here I interrupted him. “Woman’s beauty,” said I, “seems the more heavenly of the two, because it does not rapidly fade; the incorruptible is not far from the divine, while that which is ever changing and corruptible (in which it resembles our poor mortality) is not heavenly but vulgar. Zeus was fired with a Phrygian stripling; true, and he took his Phrygian up to heaven; but women’s beauty actually brought Zeus down from heaven. For a woman Zeus once loved as a bull<sup>1</sup>; for a woman<sup>2</sup> he danced the satyr’s dance; for another woman he changed himself into gold. Let Ganymede pour out the wine; but let Hera drink with the gods, so that a woman may have a youth to serve her. I am even sorry for him in the manner of his assumption—a savage bird swooped down upon him, and when he had been seized by it he was placed in an ignominious position, looking like one crucified.<sup>3</sup> Can one imagine a viler sight than a youth hanging from a beast’s

The fair Antelope with a pair of children was beaped:  
And how he took Amphitryo’s shape when in Alcmena’s bed  
He got the worthy Hercules: and how he also came  
To Iliac like a Shower of Gold, to Argive like a Flame,  
A Shepherd to Menoeceus, and like a Serpent sly  
To Proserpine.

<sup>1</sup> This is very different from Tennyson’s beautiful portrait in *The Palace of Art*:

Or else flush’d Ganymede, his rosy thigh  
Half-buried in the Eagle’s down,  
Sole as a flying star shot through the sky  
Over the pillar’d town.

But pictures also exist in which Ganymede is represented as in the extremity of anguish and terror, such as one ascribed to Rembrandt in the Dresden Gallery.

- 4 μειράκιον ἐξ ἀνύχων κρεμάμενον. Σεμέλην δὲ εἰς  
οὐρανὸν ἀνέγαγεν αἰὲς ἦρως ὠμηστής, ἀλλὰ πῦρ.  
καὶ μὴ θαυμάσῃς, εἰ διὰ πυρός τις ἀναβαίνει εἰς  
οὐρανόν· οὕτως ἀνέβη Ἡρακλῆς. εἰ δὲ Δανάης  
τὴν Λάρνακα γελᾷς, πῶς τὸν Περσέα σιωπᾷς;  
Ἀλκμήνῃ δὲ ταῦτα μόνον δῶρον ἄρκει, ὅτι δι'  
5 αὐτὴν ἐκλάσεν ὁ Ζεὺς τρεῖς ὅλους ἡλίους. εἰ δὲ  
δεῖ μεθέντα τὰς μυθολογίας αὐτὴν εἰπεῖν τὴν ἐν  
τοῖς ἔργοις ἡδονήν, ἐγὼ μὲν πρωτόπειρος ὢν εἰς  
γυναικας, ὅσων ὁμιλῆσαι ταῖς εἰς Ἀφροδίτην  
πωλουμέναις· ἄλλος γὰρ ἂν ἴσως εἰπεῖν τι καὶ  
πλέον ἔχει μεμνημένον· εἰρήσεται δέ μοι, κἂν  
6 μετρίως ἔχω πείρας. γυναικὶ μὲν οὖν ὠχρόν μὲν  
τὸ σῶμα ἐν ταῖς συμπλοκαῖς, μαλθακὰ δὲ τὰ  
χεῖλη πρὸς τὰ φιλήματα. καὶ διὰ τοῦτο μὲν ἔχει  
τὸ σῶμα ἐν τοῖς ἀγκαλίσμασιν, ἐν δὲ ταῖς  
σαρξίν ὅλως ἐνηρροσμέναν, καὶ πῶς ἐγκείμεναν  
7 περιβάλλει τὴν ἡδονήν· ἐγγίζει δὲ τοῖς χεῖλεσιν  
ὥσπερ σφραγίδος τὰ φιλήματα. φιλεῖ ἐκ τέχνης  
καὶ σκευάζει τὸ φίλημα γλυκύτερον. οὐ γὰρ  
μόνον ἐθέλει φιλεῖν τοῖς χεῖλεσιν, ἀλλὰ καὶ  
τοῖς ὀδοῦσι συμβάλλεται καὶ περὶ τὸ τοῦ  
φιλοῦντος στόμα βύσκεται καὶ δάκνει τὰ φιλή-  
ματα· ἔχει δέ τινα καὶ μαστὰς ἐπαφώμενος  
8 ἰδίαν ἡδονήν. ἐν δὲ τῇ τῆς Ἀφροδίτης ἀκμῇ  
οἰστρεῖ μὲν ὅψ' ἡδονῆς, περικέχημε δὲ φιλοῦσα  
καὶ μαίνεται· αἱ δὲ γλῶτται τοῦτον τὸν χρόνον  
φαιτῶσιν ἀλλήλαις εἰς ὁμιλίαν καὶ ὥς θύονται  
βιάζονται ἐκείναι φιλεῖν· σὺ δὲ μέλιστα ποιεῖς

<sup>1</sup> These generic terms are throughout the argument in the singular, and Hercher seems to be right in here altering the plural γυναικί into the singular γυναικί.

talons? But Semele was caught up to heaven—not by a savage bird, but by fire. It is no matter for surprise that any should ascend to heaven through fire: that is how Hercules ascended. You laugh at Danaë's ark, but you say nothing of Perseus.<sup>1</sup> As for Alcmena, this compliment alone is enough for her, that for her sake Zeus stole away three whole courses of the sun.<sup>2</sup> But it is time to leave mythology and to talk of the delights of reality, though here I am but a novice; I have only had the society of women to whom here is a profession; perhaps somebody else who has been more deeply initiated might have more to say; but I will make an attempt, though my experience has been so small. *Mulieribus ergo lubricum corpus in concubitu, molliora labra ad osculationes, quare et in amplexu brachiorum suorum et in tenebrarum carnium corpus suum prebet, quod et juxta amantem faciens voluptatem circumfundit: oscula autem tanquam sigilla labris ejus imprimit, artificiose enim osculatur et de industria suavius osculum facit. Non labris enim tantum osculatur, sed etiam dentibus convenit et circa os amantis pascitur et basia suis mordet; ejus et pupilla tacta propitiam voluptatem affert. In summo vero Veneris discrimine balneatur voluptate concitata, infuit dum basiat, et furit; coeunt interea inter se lingue et invicem, quoad liveat, osculatur volunt:*

<sup>1</sup> Danaë's ark was—a worthy rival of Zeus.

<sup>2</sup> "Pera libens cum ea uncebat, ut unum diem usurparet, donec noctes congeriret, ita et Alcmenam tam longam noctem admiraretur."—Hyginus, *Fabulae*, 29.



- 9 τὴν ἡδονήν, ἀνολγῶν τὰ φιλήματα. πρὸς δὲ τὸ  
τέρμα αὐτὸ τῆς Ἀφροδίτης ἢ γυνὴ γυμνομένη  
πέφυκεν ἀσθμαίνειν ὑπὸ καυματοῦδους ἡδονῆς,  
τὸ δὲ ἄσθμα σὺν πνεύματι ἐρωτικῷ μέχρι τῶν τοῦ  
στόματος χειλέων ἀναθορῶν συντυγχάνει πλανω-  
μένῳ τῷ φιλήματι καὶ ζητοῦντι καταβῆναι κάτω.  
10 ἀναστρέφον τε σὺν τῷ ἄσθματι καὶ τὸ φίλημα καὶ  
μυχθὲν ἐπεται καὶ βάλλει τὴν καρδίαν· ἡ δὲ  
ταραχθεῖσα τῷ φιλήματι πύλλεται· εἰ δὲ μὴ  
τοῖς σπλάγχχναις ἦν ἐδεσμένη, ἠκολούθησεν ἂν καὶ  
ἀνέλκυσεν αὐτὴν ἄνω τοῖς φιλήμασι. παίδων δὲ  
φιλήματα μὲν ἀπαίδευτα, περιπλοκαὶ ἐξ ἀμαθεῖς,  
Ἀφροδίτῃ δὲ ἀργή, ἡδονῆς δὲ οὐδέν.”

39. Καὶ ὁ Μενέλαος, “ Ἀλλὰ σύ μοι δοκεῖς,”  
εἶπεν, “ μὴ πρωτόπειρος ἀλλὰ γέρον ἐκ Ἀφροδί-  
την τυγχάνειν· τεσσαίτας ἡμῶν κατέχεας γυναι-  
κῶν περιεργίας. ἐν μέρει δὲ καὶ τὰ τῶν παίδων  
2 ἀντίκουσαν. γυναικί μὲν γὰρ πάντα ἐπίπλαστα  
καὶ τὰ ῥήματα καὶ τὰ σχήματα· καὶ εἶναι δόξη  
καλῇ, τῶν ἀλειμμάτων ἢ πολυπρύγμων μηχανῇ.  
καὶ ἔστιν αὐτῆς τὸ κύλλος ἢ μύριον, ἢ τριχῶν  
βαφή, ἢ καὶ φρυγμάτων·<sup>1</sup> ἂν δὲ τῶν πολλῶν  
ταύτων γυμνώσης δόλων, εἰς κε κολοῖται γεγυμνω-  
3 μένῳ τῶν τοῦ μύθου πτερῶν. τὸ δὲ κάλλος τὸ  
παιδικὸν οὐκ ἀρδεύεται μύρων ἀσφραῖς, οὐδὲ  
ἐσπεραῖς καὶ ἐλλοτρίαις ὀσμάς, πάσης δὲ γυναι-  
κῶν μυραιοφίας ἡδίων ὀδωῖεν ὁ τῶν παίδων  
4 ἰδρώς. ἔξιστι δὲ αὐτῷ καὶ πρὸ τῆς ἐν Ἀφροδίτῃ  
συμπλοκῆς καὶ ἐν παλαιίστρᾳ συμπεσεῖν καὶ

<sup>1</sup> The MSS. φαεινῶν cannot be right; kisses are not a kind of cosmetic or artificial means of increasing beauty. Jacobs proposed σεντριμμάτων, which is too far from the text,

maiores autem efficit voluptatem ore ad oscula aperta. Tunc Veneris ad ipsum culmen anhelat propter ardentem voluptatem, natura ipsius cogente, mulier; ejus anhelitus cum amatorio spiritu usque ad labia oris surgens, vaganti occurrit osculo et intus descendere desideranti; quod reversum et post anhelitus mixtionem subsequitur et cor vulnerat. Cor vero cum osculo turbatur, subsalit; et nisi ad ipsum corpus esset religatum, seculum per talia oscula sese in altum ferret. Puerorum contra minime instructa oscula, carens arte concubitus, tarda Venus; in his denique nihil est voluptatis."

38. Tunc Menelaus: "At enim tu mihi videris," inquit, "tiro minime sed inveteratus in rebus Veneris esse, quippe qui tantas mulierum industrias nobis narraveris; nunc contra et res pueriles audi. Apud mulieres omnia facio illa sunt, et verba et facta, quarum si qua videtur pulchra, nihil est nisi pigmentorum artificiosa colluvies; illius pulchritudo aut murræ aut capillorum tinctorum aut facorum est: quibus dolis mulierem si privas omnibus, similis grexulo est pennis, qualiter in fabula, deuchloto. At pulchritudo puerilis non madet olenti murræ neque odoribus fallacibus et sui alienis; suaver vero puerilis suavior olet quam omnia mulierum unguenta. Necnon multo ante ipsum concubitum licet pueris in gymnasio occurrere, et palam amplecti,

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and I have, with all diligence, written *παρρησιας*. Knox would prefer *παρρησιας*.

## ACHILLES TATIUS

φανερῶς περιχυθῆναι καὶ οὐκ ἔχουσιν αἰσχύνην αἱ περιπλοκαί· καὶ οὐ μολθάσσει τὰς ἐν Ἀφροδίτῃ περιπλοκάς ὑγρότητι σαρκῶν, ἀλλ' ἂν τιτυπαί πρὸς ἀλλήλας τὰ σώματα καὶ περὶ τῆς ἡδονῆς ὁθλεί. τὰ δὲ φιλήματα σοφίαν μὲν οὐκ ἔχει γυναικείαν, οὐδὲ μαγγυνεῖ τοῖς χεῖλεσι σιγῶμερον<sup>1</sup> ἡπάτην, ὥς δὲ οἶδε φιλεῖ, καὶ οὐκ ἐστὶ τέχνη· ἀλλὰ τῆς φύσεως τὰ φιλήματα. αὕτη δὲ παιδὸς φιλήματος εἰκὼν· εἰ νέκταρ ἐπιγυντο καὶ χεῖλες ἐγινετο, τοιαῦτα ἂν ἔσχεε τὰ φιλήματα. φιλῶν δὲ οὐκ ἂν ἔχοις κόρον, ἀλλ' ὅσον ἐμφερῆ, διὸ καὶ ἔτι φιλεῖν, καὶ οὐκ ἂν ὑποσπᾷσαις τὸ στόμα, μέχρ' ἂν ὑφ' ἡδονῆς ἐκφύγῃς τὰ φιλήματα."

<sup>1</sup> An ingenious conjecture of Jacobs for the MSS. *σιν* *μερόν*.

<sup>2</sup> Besides the similar discussion of this double amorous at the end of the *Amores* of pseudo-Lucian, referred to on

et tales amplexus verecundia non afficiuntur; neque ipsam rem Veneremur abnuntium mollescant lubricae carnes, sed corpus corpori resistit et de voluptate invicem contendit. Oscula vero arte mullebricarent, neque in labris dolos meretricios congerit puer; sed ut novit osculatur, ut basia non sint artis sed naturae: imago basii puerilis, si nectar concretum esset et labrum factum; talla huluisses basia. Osculans denique puerum nunquam satiareris: sed quo magis implereris, eo etiam osculari sitires, neque us ab ore detraheres dum prae ipsa voluptate oscula refugeret."¹

p. 123, mention may also be made of a medieval example, the "Ganyuasis and Helen" (*Zeitschrift für Deutsche Alterthum*, xviii. p. 124), and, in Oriental literature, *Arabian Nights*, 418 *seq.* The earless may find a full investigation of our author's sources for this dialogue by Friedrich Wilhelm, in vol. lvi. of the *Archaisches Museum*.

1. Ἐρίτην δὲ ἡμέραν πλεόντων ἡμῶν, ἐξ αἰθρίας πολλῆς αἰφνίδιον ἄχλὺς περιχεῖται καὶ τῆς ἡμέρας ἀπωλάλει τὸ φῶς· ἐγείρεται δὲ κάτωθεν ἀνεμος ἐκ τῆς θαλάσσης κατὰ πρόσωπον τῆς νηός, καὶ ὁ κυβερνήτης περιάγειν ἐπέλευσε τὴν κεραίαν.
- 2 καὶ σπονδῇ περιήγαν οἱ ναῦται, πῇ μὲν τὴν ὁδὸν ἐπὶ θάτερα συνήγαντες ἰσὺς τοῦ κέρους βίᾳ (τὸ γὰρ πνεῦμα σφοδρότερον ἐμπεσὼν ἀνθέλκειν οὐκ ἐπέτρεπε), πῇ δὲ πρὸς θάτερον μέρος, φυλάττοντες τοῦ πρόσθεν μέτρου καθ' ὃ συνέβαινε οὕριον εἶναι τῇ περιωγῇ τὸ πνεῦμα.
- 3 κλίνεται δὲ κοῖλον τοιχίσαν τὸ σκάφος καὶ ἐπὶ θάτερα μετεωρίζεται καὶ πάντῃ πρηγὲς ἦν, καὶ ἑδόκει τοῖς πολλοῖς ἡμῶν ἰεὶ περιτραπήσεσθαι καθάπαξ ἐμπίπτοντας τοῦ πνεύματος. μετεσκευαζόμεθα οὖν ἅπαντες εἰς τὰ μετέωρα τῆς νηός, ὅπως τὸ μὲν βαπτιζόμενον τῆς νηός ἀνακουφίσαιμεν, τὸ δὲ τῇ προσθήκῃ βιασόμενοι
- 4 κατὰ μικρὸν καθέλκοιμεν εἰς τὸ ἀντίρροπον. πλείαν δὲ ἡνύσαμεν οὐδέν· ἀνέφερε γὰρ ἡμᾶς μᾶλλον κορυφούμεναι τὸ ἔκφυς τῆς νηός ἢ πρὸς ἡμῶν
- 5 κατεβιβάζετο. καὶ χρόνον μὲν τινα διαταλαυντούμεναι οὕτω τὴν ναῦν τοῖς κύμασιν ἐπαλαίωμεν εἰς τὸ ἀντίρροπον καθέλκειν·<sup>1</sup> αἰφνίδιον δὲ μετα-

<sup>1</sup> So Hieronymus for MSS. κατελάειν.

## BOOK III

1. On the third day of our voyage, the perfect calm we had hitherto experienced was suddenly overcast by dark clouds and the daylight disappeared, a wind blew upwards from the sea full in the ship's face, and the helmsman bade the sailyard be slewed round. The sailors hastened to effect this, bunching up half the sail upon the yard by main force, for the increasing violence of the gusts obstructed their efforts; for the rest, they kept enough of the full spread to make the wind help them to tack. As a result of this, the ship lay on her side, one bulwark raised upward into the air and the deck a steep slope, so that most of us thought that she must heel over when the gale next struck us. We transferred ourselves therefore to that part of the boat which was highest out of water, in order to lighten that part which was down in the sea, and so if possible, by our own added weight depressing the former, to bring the whole again to a level; but all was of no avail: the high part of the deck, far from being weighed down by our presence, merely lifted us higher still away from the water. For some time we thus ineffectually struggled to bring to an equilibrium the vessel thus balanced on the waves: but the wind suddenly

βιάλλεται τὸ πνεῦμα ἐπὶ θάτερα τῆς νηὸς καὶ  
μικροῦ βαπτίζεται τὸ σκάφος, τοῦ μὲν τέως εἰς  
κύμα κλιθέντος, ἀναβορόντος ὀξεῖα ῥοπῇ, θατέρου  
δὲ, ἢ ῥωμεῖτο, καταρραγέντος εἰς τὴν θάλασσαν.

6 κακυντὸς οὖν αἶρεται μέγας ἐκ τῆς νηός, καὶ  
μετοικία πύλιν καὶ δρόμοι μετὰ βιοῆς ἐπὶ τῆς  
ἀρχαίας ἔθρας. καὶ τρίτων καὶ τέταρτον καὶ  
πολλάκις τὸ αὐτὸ πάσχοντες κοινὴν ταύτην  
εἶχονεν τῇ σκύφει τῆς πλύμης. πρὶν μὲν γὰρ  
μετασκευάσασθαι τὸ πρῶτον, δίαυλας ἡμᾶς  
διαλαμβάνει δεύτερος.

2. Σκευφοροῦντες οὖν κατὰ τὴν καὶν οὐκ  
πάσης ἡμέρης, δόλιχόν τινα τοῦτον δρόμον  
μυρίαν ἐποιοῦμεν, αἰετὸν θάνατον προσδοκῶντες.

2 καὶ ἦν, ὥς εἰκός, οὐ μακρίαν περὶ γὰρ μεσημ-  
βρίαν δείλην ὁ μὲν ἥλιος τέλειον ἠρπάζεται,  
ἐωρῶμεν δὲ ἑαυτοὺς ὥς ἐν σελήνῃ. πῦρ μὲν ἀπ'  
αὐτῆς ἵσταται, μυκάται δὲ βροντῇ οὐρανὸν καὶ  
τὸν ἀέρα γεμίζει βόμβος, ἀντεβίμπει δὲ κάτωθεν  
τῶν κυμάτων ἢ στύσις, μεταξὺ δὲ οὐρανοῦ καὶ

3 θαλάσσης ἀνέμων ποικίλων ἐσύριζε ψόφος. καὶ  
ὁ μὲν αἶψα εἶχε σάλπιγγας ἤχον· οἱ δὲ κάλοι περὶ  
τὴν ἄβυσσον πίπτουσι, ἀντιπαταγούντες δὲ ἐτρερί-  
γισαν, ἐφόβει δὲ καὶ τὰ ξύλα τῆς νηὸς ῥηγνύ-  
μενα, μὴ κατὰ μικρὸν ἀνσιχθεῖν τὸ σκάφος τῶν  
γόμφων ὑποσπωμένων γέρεα δὲ περὶ πᾶσαν

4 τὴν καὶν ἐκεκάλυπτο. καὶ γὰρ ὄμβρος ἐπέκλυζε  
πολύς, ἡμεῖς δὲ τὰ γέρεα ὑποδύντες ὥσπερ εἰς  
ὕντροι ἐμένομεν, παραδόντες ἑαυτοὺς τῇ τύχῃ.

shifted to the other side so that the ship was almost sent under water, and instantly that part of the boat which had been down in the waves was now violently thrown up, and the part formerly raised on high was crushed down into the waters. Then arose a great wailing from the ship, and all changed their station, running, with shouts and cries, to the position in which they had been before they moved; and the same thing happening a third and a fourth, nay, many times, we thus imitated the motion of the ship; and even before we had finished one transmigration, the necessity for a second and contrary one was upon us.

2. The whole day long then we carried our baggage up and down the ship, running, as it were, a long-distance race a thousand times, with the expectation of death ever before our eyes. Nor did it seem far off, for about mid-day or a little after the sun totally disappeared, and we could see one another no better than by moonlight. Lightning flashed from the sky, the heaven bellowed with thunder so that the whole air rang with the din; this was answered from below by the turmoil of the waves, and between sky and sea whistled the noise of contending winds. In this manner the air seemed to be turned into one vast trumpet; the ropes beat against the sail, creaking as they crossed one another, and there was every reason to fear for the broken planks of the ship that the rivets would no longer keep together and that the whole would fall asunder. The wicker bulwarks were actually under water the whole ship round. For much rain fell too, washing over the decks, so we crept under the wattlings as if into a cave, and there



- 5 ῥίψαντες τὰς ἐλπίδας. τρικυμία δὲ πολλάι καὶ πάντεσσι, αἱ μὲν κατὰ πρόσωπον, αἱ δὲ κατ' οὐρὰν τῆς νηὸς ἀλλήλαις ἀντέπιπτον. ἡ δὲ ναῦς αἰετὸς πρὸς μὲν τὸ κυρτούμενον τῆς θαλάσσης ἠγείρετο, πρὸς δὲ τὸ παράδρομον ἦδη καὶ χθιμαλὸν τοῦ κύματος κατεδύετο. ἐφαίκε δὲ τῶν
- 6 κυμάτων τὰ μὲν ὄρεσι, τὰ δὲ χάσματι. ἦν δὲ καὶ τὰ ἐγκύρσια τῶν κυμάτων ἐκατέρωθεν φοβερώτερα· ἀναβαίνουσα μὲν γὰρ ἐπὶ τὴν ναῦν ἡ θάλασσα διὰ τῶν γέρριον ἐκυλίετο καὶ
- 7 ἐκύλυπτε πᾶν τὸ σκύφος. τὸ γὰρ κύμα αἰράμενον ὑψοῦ, ψαῦον αὐτῶν τῶν νεφῶν, πόρρωθεν μὲν πρὸς ἀντιπρόσωπον ἐφαίνετο τῷ σκάφει μέγεθος οἴον<sup>1</sup>. . . . προσιὼν δὲ βλέπων, κατα-
- 8 ποθίσεσθαι τὴν ναῦν προσεδύκησας. ἦν οὖν ἀνέμων μίχῃ καὶ κυμάτων ἡμεῖς ἐξ οὐκ ἡδυνάμεθα κατὰ χώραν μένειν ὑπὸ τοῦ τῆς νηὸς σεισμοῦ. συμμιγῆς δὲ πάντων ἐγίνετο βιότη· ἐρρόχθει τὸ κύμα. ἐπιδέλαξε τὸ πνεῦμα, ὀλοθυγμὸς γυναικῶν, ἀλαλαγμὸς ἀνδράν, κελευσμὸς ναυτῶν, πάντα θρήνοι καὶ κλαυτῶν ἀνάμεικτα.
- 9 καὶ ὁ κυβερνήτης ἐκέλευε ῥίπτειν τὸν φόρτον· διάκρισις δὲ οὐκ ἦν ἀργύρου καὶ χρυσοῦ πρὸς ἄλλο τι τῶν εὐτελῶν, ἀλλὰ πάνθ' ὁμοίως ἡκιστα· ἔξω τῆς νηὸς· πολλὰ δὲ καὶ τῶν ἐμπόρων, αὐτοὶ τῶν οἰκείων λαμβάνοντες ἐν οἷς εἶχον τὰς ἐλπίδας, ἐώθουν ἐπειγόμενοι. καὶ ἦν ἦδη ἡ ναὺς τῶν ἐπὶ πλοῦν γυμνή· ἡ δὲ χειρὶς οὐκ ἐσπένδετο.

<sup>1</sup> The word to which the size of the hillow is compared seems to be lost. Dr. Rieu suggests that it may have been *δρεῖ*: a word which could easily be omitted by haplography owing to its similarity with the first syllable of *προσιὼν*.

we waited, trusting to luck but giving up all hope. Great waves came from every quarter; some from the bows, some dashed against one another at the ship's stern. The vessel rose first as the wave heaved beneath it, and then sank deep as it retired and sank low down; the billows were now like mountains, now like valleys. More terrifying still were those which struck us alternately from either side. For the water rose up, rolled over the bulwarks, and deluged the whole vessel; even from a distance the wave could be seen lifting its head on high so as almost to touch the clouds, and threatening the ship, as large as [a mountain]; and when one saw it as it approached nearer, one would think that it would swallow it up altogether. It was a fight between wind and water: we could never keep still in one spot owing to the shocks imparted to the vessel. A confused noise of all kinds arose—roaring of waves, whistling of wind, shrieking of women, shouting of men, the calling of the sailors' orders; all was full of wailing and lamentation. Then the helmsman ordered the jettison of the cargo. No difference was made between gold and silver and the cheapest stuff, but we hurled all alike from the ship's sides; many of the merchants themselves seized their goods, on which all their hopes were centred, and hastened to pitch them overboard. Now the ship was stripped of all its contents; but the storm was still unabated.

3. Τέλος ὁ κυβερνήτης ἀπειπῶν ρίπτει μὲν τὰ  
πηδάλια ἐκ τῶν χειρῶν, ἀφίησι δὲ τὸ σκάφος τῇ  
θαλάσῃ καὶ εὐτρεπίζει ἤδη τὴν ἐφορκίδα καὶ τοῖς  
καύταις ἐμβαίνειν κελεύσας, τῆς ἀποβάθρας  
2 ἦρχεν· οἱ δὲ εἰθίς κατὰ πόδας ἐξήλλυντο. ἔνθα  
δὴ καὶ τὰ δεινὰ ἦν καὶ ἦν μάχη χειροποιήτος. οἱ  
μὲν γὰρ ἐπιβάντες ἦδη τὸν κάλυν ἔκοπτον δὲ  
συνέδει τὴν ἐφορκίδα τῷ σκάφει· τῶν δὲ  
πλωτῆρων ὅκαστος ἔσπειθε μεταπηδῶν ἔνθα καὶ  
τὸν κυβερνήτην ἐωρύκεσαν ἐφέλκοντα τὸν κάλυν·  
οἱ δὲ ἐκ τῆς ἐφορκίδος μεταβαίνειν οὐκ ἐπέτρεπον.  
3 εἶχον δὲ καὶ πελέκει καὶ μαχαίρας, καὶ πατύξεν  
ἠπείλουν, αἱ τις ἐπιβήσεται· πολλοὶ δὲ ἐκ τῆς  
μῆδος ὀπλισμένοι τὸ δυνατόν, ὁ μὲν κόπης  
παλαιῶς τρύφος ἠρήμενος, ὁ δὲ τῶν τῆς μῆδος  
σελμάτων, ἠμίμετο. θάλασσα γὰρ εἶχε νόμον  
4 τὴν βίαν καὶ ἦν νευμαχίας καινὸς τρόπος. οἱ  
μὲν γὰρ ἐκ τῆς ἐφορκίδος ἔδει τοῦ καταδύναι τῷ  
τῶν ἐπεμβυπνύων ὄχλῳ πελέκεσι καὶ μαχαίραις  
τοὺς ἐξαλλομένους ἔπαιον· οἱ δὲ σκυτάλαις καὶ  
κόπταις ἅμα τῷ πηδήματι τὰς πληγὰς κατε-  
5 φέραντο·<sup>1</sup> οἱ δὲ καὶ ἤκραν ψάσαντες τοῦ σκάφους  
ἐξωλίσθαιον· οὗτοι δὲ καὶ ἐπιβαίνοντες τοῖς ἐπὶ  
τῆς ἐφορκίδος ἤδη διεπάλαιον· φιλίας γὰρ ἢ  
αἰδοῖς οὐκ ἔτι θεσμὸς ἦν, ἀλλὰ τὸ οἰκῶν ἕκαστος  
σκοπῶν ἀσφαλές, τὸ πρὸς τοὺς ἑτέρους εὐγνωμον  
οὐκ ἐλογίζετο. οὕτως οἱ μεγάλοι κίνδυνοι καὶ  
ταῖς τῆς φιλίας λύουσιν νόμους.

<sup>1</sup> So Galati for the MSS. ἐπέρειον· to swim is also the meaning of ἐξωλίσθαιον from ἐξωλίσθαιον.

3. At length the helmsman threw up his task. He dropped the steering oars from his hands and left the ship to the mercy of the sea; he then hauled the jolly-boat got ready, and bidding the sailors follow him, was the first to descend the ladder and enter her. They jumped in close after him, and then was confusion worse confounded and a hand-to-hand fight ensued. They who were already in the boat began to cut the rope which held her to the ship, while all the passengers made preparations to jump where they saw the helmsman holding on to the rope; the boat's crew objected to this, and, being armed with axes and swords, threatened to attack any who leaped in; many, on the other hand, of those still on the ship armed themselves as best they might, one picking up a piece of an old oar, another taking a fragment of one of the ship's benches, and so began to defend themselves. At sea night is right, and there now followed a novel kind of sea-fight; those already in the jolly-boat, fearing she would be swamped by the number of those desiring to enter her, struck at them as they jumped with their axes and swords, while the passengers returned the blows as they jumped with planks and oars. Some of them merely touched the edge of the boat and slipped into the sea; some effected their entry and were now struggling with the crew already there. Every law of friendship and pity<sup>1</sup> disappeared, and each man, regarding only his own safety, utterly disregarded all feelings of kindness towards his neighbours. Great dangers do away with all bonds, even the most dear.

<sup>1</sup> *amor*, Latin *pictus*. The dated affection felt by children to their parents, or between relations generally; or the respect due from a younger to an older man.

4. Ἐνθα δὴ τις ἀπὸ τῆς νηὸς νεανίσκος  
 εὐρωστος λαμβάνεται τοῦ κάλῳ καὶ ἐφέλκεται  
 τὴν ἐφορκίδα, καὶ ἦν ἐγγύς ἤδη τοῦ σκάφους·  
 2 ἤντρεπίζετο δὲ ἕκαστος, ὡς, εἰ πελώσειε, πηδήσωι  
 εἰς αὐτήν. καὶ δύο μὲν ἢ τρεῖς ἠτύχησαν οὐκ  
 ἀναιμωτί, πολλοὶ δὲ ἀποσηῶν πειρώμενοι ἐξεκν-  
 λισθησαν τῆς νηὸς κατὰ τῆς θαλάσσης. ταχὺ  
 γὰρ τὴν ἐφορκίδα ἀπολύσαντες οἱ ναῦται, πελίκαι  
 κόψαντες τὸν κάλῳ, τὸν πλοῦν εἶχον ἔνθα  
 αὐτοὺς ἦγε τὸ πνεῦμα· οἱ δὲ ἐπὶ τῆς νηὸς ἔπει.  
 3 ῥῶντο καταδύουσι τὴν ἐφορκίδα. τὸ δὲ σκάφος  
 ἐκυβίστα περὶ τοῖς κύμασιν ὀρχούμενον, λανθάνει  
 δὲ προσενεχθὲν ὑφίλη πέτρῃ καὶ ῥήγνυται πᾶν.  
 ἀπωσθείσης δὲ τῆς νηὸς ὁ ἰστός ἐπὶ θάτερα  
 πεισὼν τὸ μὲν τι κατέκλασε, τὸ δὲ τι κατέδυσεν  
 4 αὐτῇ. ὅπισοι μὲν οὖν παραχρήμα τῆς ἄλλης  
 πιόντες κατεσχέθησαν, οὗτοι μετριωτέραν ὥς ἐν  
 κακοῖς ἔσχον τὴν συμφορὴν, οὐκ ἐνδιατρίψαντες  
 τῷ τοῦ θανάτου φόβῳ. ὁ γὰρ ἐν θαλάσσῃ  
 5 θάνατον βραδὺς προαναίρει πρὸ τοῦ παθεῖν· ὁ  
 γὰρ ὑφθαλμὸς πελώγους γεμισθεὶς ἀόριστον  
 ἐκτείσει τὸν φόβον, ὡς καὶ διὰ τούτων θάνατον  
 δυστυχεῖν πλείονα· ὅσον γὰρ τῆς θαλάσσης τὸ  
 μέγεθος, τοσοῦτος καὶ ὁ τοῦ θανάτου φόβος.  
 6 ἔνιοι δὲ κολυμβᾶν πειρώμενοι, προτραγέντες ὑπὸ  
 τοῦ κύματος τῇ πέτρῃ διεφθείροντο· πολλοὶ δὲ  
 καὶ ξύλοις ἀπερρωγόσι συμπεσόντες ἐπείροντο  
 δίκην ἰχθύων· οἱ δὲ καὶ ἡμιθνήτες ἐνήχοντο.

5. Ἐπεὶ οὖν τὸ πλοῖον διελύθη, δαίμων τις  
 ἀγαθὸς περιέσωσεν ἡμῖν τῆς πριόρας μέρος, ἔνθα  
 περικαθίσαντες ἐγὼ τε καὶ ἡ Λευκίππῃ κατὰ

4. At that point one of the passengers, a sturdy young man, seized the cable and drew up the jolly-boat until it was quite close to the ship's side, and everybody made ready to jump into it directly it should be close enough. Two or three were successful, though they effected their object not unscathed, and many made the attempt to leap only to fall from the ship into the sea; for the crew cut the rope with an axe, cast the boat off, and set sail wherever the wind was driving them, while the passengers did their best to sink it. Our vessel, after much plunging and tossing upon the waves, drove unexpectedly on to a rock hidden under water, and was utterly broken in pieces; as she slipped off the rock the mast fell on one side, breaking up part of her and carrying the rest beneath the water. Those who instantly perished, their lungs full of salt water, experienced the most tolerable fate in our general evil plight, because they were not kept in suspense by the fear of death. For a slow death at sea lets a man suffer all its pangs before the actual moment of dissolution. The eye, satiated with the waste expanse of the waters, prolongs the agony of fear, so that perishing in these circumstances is far more wretched than in any other: the terror of such a death is great in proportion to the size of the ocean. Some tried to swim, and were killed by being dashed by the waves on to the rock: many others fell upon broken pieces of wood and were spitted upon them like fishes; others were swimming about already half dead.

5. The ship thus broken up, some favouring deity kept whole for us that part of the prow on which Leucippe and I were seated astride, and we floated as

- ῥαῖν ἔφερόμεθα τῆς βαλάνσσης· ὁ δὲ Μενέλαος  
 καὶ ὁ Σάτυρος σὺν ἄλλοις τῶν πλωτῆρων ἐπιτυ-  
 χάντες τοῦ ἱστοῦ καὶ ἐπιπεσόντες ἐνήχοντο.  
 2 πλησίον δὲ καὶ τὸν Κλειναῖον εὐρωόμεν περινηχά-  
 μενον τῇ κεραίῃ καὶ ταύτην ἠκούσαμεν αὐτοῦ  
 τὴν βοήην, “Ἐχου τὸν ξύλον, Κλεισιφῶν” ἅμα  
 δὲ λέγοντα κύμα ἐπικύλυπτε κατόπιον· καὶ ἡμεῖς  
 3 ἐκωκύσαμεν. κατὰ ταῦτ’ οὐ καὶ ἡμῖν ἐπεφέρετο  
 τὸ<sup>1</sup> κύμα· ἀλλὰ τύχη τινὶ πλησίον γενόμενον  
 ἡμῶν κάτωθεν παρατρέχει, ὅστε μόνον ὑψού-  
 μενον μετέωρον τὸ ξύλον κατὰ τὸν αὐχένα τοῦ  
 4 κύματος καὶ τὸν Κλειναῖον ἰδεῖν αὖθις. ἀνοιμώξας  
 οὖν, “Ἐλέησον,” ἔφη, “δέσποτα Πόσειδον,  
 καὶ σπεῖσαι πρὸς τὰ τῆς ναυαγίας σου λείψανα.  
 πολλαῖς ἤδη τῷ φόβῳ θανάτου ὑπεμείναμεν· εἰ  
 δὲ ἡμᾶς ἀποκτεῖναι θέλεις, μὴ διαστήσης ἡμῶν  
 τὴν τελευτήν· ἐν ἡμῖς κύμα καλυψάτω. εἰ δὲ  
 καὶ θηρίων ἡμᾶς θορὴν πέμπεται γενέσθαι, εἰς  
 ἡμᾶς ἰχθύς ἀκαλωσάτω, μία γμιστὴρ χωρησάτω,  
 5 ὥς καὶ ἐν ἰχθύσι κοινῇ ταφῶμεν.” μετὰ μικρὸν  
 δὲ τῆς εὐχῆς τὸ πολὺ τοῦ πνεύματος περιεπέ-  
 παιτο, τὸ δὲ ἄγριον ἐστέρεστο τοῦ κύματος· μεστὴ  
 δὲ ἦν ἡ θάλασσα νεκρῶν σωμάτων. τοὺς μὲν οὖν  
 ἀμφὶ τὸν Μενέλαον θάπτον προσάγει τῇ γῇ τὸ  
 κύμα· καὶ ἦν ταῦτα τῆς Αἰγύπτου τὰ παράλια  
 κατεῖχον ἐκ τότε λησται πάναν τὴν ἐκεῖ χώραν·  
 6 ἡμεῖς δὲ περὶ θεῖαν ἐσπέραν τύχην τινὶ τῷ  
 Πηλουσίῳ προσίσχομεν καὶ ἴσμενοι γῆς λαβό-  
 μενοι τοὺς θεοὺς ἀνυψημοῦμεν· εἰτα ὀλοφυρό-

<sup>1</sup> An insertion due to Jacobs. The word is particularly likely to have dropped out owing to its being identical with the last syllable of the preceding word.

the sea carried us. Menelaus and Satyrus, together with some others of the passengers, happened upon the mast, and swam, using it as a support. Close by we saw Clinias swimming with his hands on the yard-arm, and we heard him cry; "Keep hold of your piece of wood, Clitophon." As he spoke, a wave overwhelmed him from behind. We cried out at the sight, and at the same time the wave bore down upon us too; but by good fortune when it came near it only heaved us up and passed by beneath us, and we once again saw the spar lifted up on high on the crest of the billow, with Clinias upon it. "Have pity," I wailed and cried, "Lord Poseidon, and make a truce with us, the remnants of your shipwreck. We have already undergone many deaths through fear; if you mean to kill us, do not put off longer our end; let one wave overwhelm us. If our fate is to become food for sea-beasts, let one fish destroy us and one man swallow us, that even in the fish we may have a common tomb." It was but a short time after I had uttered this prayer that the wind dropped and the savagery of the waves subsided; the sea was full of the corpses of the dead; and the tide rapidly brought Menelaus and his servants to land. (This land was the coast of Egypt, then wholly infested by robbers.) We, towards evening, chanced to come ashore at Pelusium; in joy at our safe arrival we first gave thanks to the



μεθὰ τὸν Κλεινίαν καὶ τὸν Σάτυρον, νομίζοντες αὐτοὺς ἀπολωλέναι.

6. Ἔστι δὲ ἐν τῷ Πηλουσίῳ Διὸς ἱερὸν ἄγαλμα Κασίαν τὸ δὲ ἄγαλμα νεανίσκος. Ἀπὸλλωνι μᾶλλον ὁμοίως· αὐτῷ γὰρ ἡλικίας εἶχε· προβέβληται δὲ τὴν χεῖρα καὶ ἔχει ροιὰν ἐπ' αὐτῇ·  
 2 τῆς δὲ ροιᾶς ὁ λόγος μυστικός. προσευξάμενοι δὲ τῷ θεῷ καὶ περὶ τοῦ Κλεινίου καὶ τοῦ Σατύρου σύμβολον ἐξαιτήσαντες (καὶ γὰρ θαυματοποιτικὸν εἶναι τὸν θεόν) περιήειμεν τὸν ναόν.  
 3 κατὰ δὲ τὸν ὀπισθόδομον ὤρωμεν εἰκόνα διπλὴν, καὶ ὁ γραφεὺς ἐνεγέγραπτο· Εὐάνθης μὲν ὁ γραφεὺς, ἡ δὲ εἰκὼν Ἀνδρομέδα, καὶ Προμηθεύς. δεσμῶται μὲν ἄμφω (διὰ τοῦτο γὰρ αὐτοὺς, αἰμαί, εἰς ἓν συνήγαγεν ὁ ζωγράφος) ἀδελφαί  
 4 δὲ καὶ τὴν ἄλλαν τύχην αἱ γραφαί. πέτραι μὲν ἄμφω τὸ δεσμοτήριον, θῆρες δὲ κατ' ἄμφω οἱ δῆμιοι. τῷ μὲν ἐξ ἁέρος, τῇ δὲ ἐκ θαλάσσης· ἐπικούρει δὲ αὐτοῖς Ἀργεῖοι οὓς συγγενεῖς, τῷ μὲν Ἰρακλῆς, τῇ δὲ Περσεύς· ὁ μὲν τοξεύων τὰν ὄρνιν τοῦ Διὸς, ὁ δὲ ἐπὶ τὸ κῆτος τοῦ Ποσειδῶνος ἐθλῶν. ἀλλ' ὁ μὲν ἴδρυται τοξαζόμενος ἐν γῇ, ὁ δὲ ἐξ ἁέρος κρίμαται τῷ πτερῷ.

7. Ὁρώμενται μὲν οὖν εἰς τὸ μέτρον τῆς κόρης ἡ πέτρα· θέλει δὲ τὸ ὄρυγμα λέγειν ὅτι μή τις αὐτὸ πεποόηκε χεῖρ, ἀλλ' ἔστιν αὐτόχθον.<sup>1</sup>

<sup>1</sup> Most MSS. give αὐτόχθον· an αὐτόχθον which Hercher adopted, and rightly expelled the ἡ γὰρ which followed it as a careless marginal note.

<sup>2</sup> A mountain out in the desert towards the Red Sea.

<sup>3</sup> It is a pity that our author did not explain what this mystery was. Some have supposed that the large number of

gods and then bewailed Clinias and Satyrus, thinking that they had both perished.

6. At Pelusium is the holy statue of Zeus of Mount Casius<sup>1</sup>; in it the god is represented so young that he seems more like Apollo. He has one hand stretched out and holds a pomegranate in it, and this pomegranate has a mystical signification.<sup>2</sup> After adoring the deity and asking for an oracle about Clinias and Satyrus (we were told that the god was willing to give prophetic answers) we went round the temple, and near the postern door we saw a double picture, signed by the artist; it had been painted by Eumithes, and represented first Andromeda, then Prometheus, both of them in chains—and this was the reason, I suppose, why the artist had associated the two subjects. In other respects too the two works were akin. In both, the chains were attached to a rock, and in both, beasts were the torturers<sup>3</sup>—his from the air, and hers from the sea; their deliverers were Argives of the same<sup>4</sup> family, his Hercules and hers Perseus; the one shooting Zeus's eagle and the other contending with the sea-brast of Poseidon. The former was represented aiming with his arrow on land, the latter suspended in the air on his wings.

7. In the picture of Andromeda, there was a hollow in the rock of about the size of the maiden, but it was of a sort that would indicate that it was

seeds in a pomegranate typify the fertility and productivity of nature.

<sup>1</sup> I.e. "executioners."

<sup>4</sup> Perseus was the great-grandfather of Hercules. The former's son, Electryon, was the father of the latter's mother, Alcmæa.

# ACHILLES TATIUS

- ἐτράχυνε γὰρ τοῦ λίθου τὸν κόλπον ὁ γραφεύς.  
 2 ὡς ἔτεκεν αὐτὸν ἡ γῆ. ἡ δὲ ἐνίδρυται τῇ σκέπῃ  
 καὶ ἔοικε τὸ θέαμα, εἰ μὲν εἰς τὸ κύλλας ἀπιδῶις,  
 ἀγυλματι καινῷ, εἰ δὲ εἰς τὰ δεσμὰ καὶ τὸ  
 κῆτος, αἰτοσχεδίῳ τάφῳ. ἐπὶ δὲ τῶν πρῶ-  
 3 πων αὐτῆς κύλλας κεκέρασται καὶ ἕως· ἐν μὲν  
 γὰρ ταῖς παρειαῖς τὸ ἕως κάθεται, ἐκ δὲ τῶν  
 ὀφθαλμῶν ἀνθεῖ τὸ κύλλας. ἀλλ' οὔτε τῶν  
 παρειῶν τὸ ὥχρὸν τέλειον ἀφαινίσκων ἦν, ἡρέμα  
 δὲ τῷ ἐρεούθει βέβαπται· οὔτε τὸ τῶν ὀφθαλμῶν  
 ἄνθος ἐστὶν ἀμέριμνον, ἀλλ' ἔοικε τοῖς ἄρτι  
 μαραινομένοις ἰοῖς· εὐτὼς αὐτὴν ἐκύσμησεν ὁ  
 4 ζωγράφος εὐμόρφῳ φόβῳ. τὰς δὲ χεῖρας εἰς τὴν  
 πέτραν ἐξεπέτασεν, ἀγχεί δὲ αὐτῇ δεσμὸν ἐκατέ-  
 ραν συνύπτων τῇ πέτρᾳ· αἱ καρποὶ δὲ ὥσπερ  
 ἀμπέλου βότρυες κρέμονται. καὶ αἱ μὲν ὠλένας  
 τῆς κόρης ἄκρατον ἔχουσιν τὸ λευκὸν εἰς τὸ  
 πελιδνὸν μετέβαλον καὶ εἰλόκασιν ἀποθυήσκειν αἱ  
 5 δῶκτυλοι. δέδεσται μὲν οὖν οὕτω τὸν θάνατον  
 ἐκδεχόμενη· ἔστηκε δὲ νυμφικῶς ἐστολισμένη,  
 ὥσπερ Ἰδίωνε<sup>1</sup>· νύμφη κεκοσμημένη· ποδῶν δὲ ὁ  
 χιτῶν, λευκὸς ὁ χιτῶν τὸ ὄφασμα λεπτόν,  
 ἡραχίμων ἔοικε πλάκῃ, οὐ κατὰ τὴν τῶν προ-  
 βατείων τριχῶν, ἀλλὰ κατὰ τὴν τῶν ἐρίων τῶν  
 πτηνῶν, οἷον ἀπὸ ξένδρων ἔλκουσαι νήματα  
 6 γυναῖκες ὑφαίνουσιν Ἰεδαί. τὸ δὲ κῆτος ἀντι-  
 πρόσωπον τῆς κόρης κάτωθεν ἀναβαῖνον ἀνάλγει  
 τὴν θάλασσαν· καὶ τὸ μὲν πολὺ τοῦ σώματος  
 περιβέβληται τῷ κύματι, μόνῃ δὲ τῇ κεφαλῇ  
 τὴν θάλασσαν ἀποδέεται. ὑπὸ δὲ τὴν ἄλμην

<sup>1</sup> A play on the double meaning of καρτεῖ, "wrist" and "strength." <sup>2</sup> Jacobs' certain correction for Ἀδωνίδι.

not artificially made, but natural, for the painter had made its surface rough, just as nature had fashioned it. She rested within its embrace, and while, if one gazed upon her beauty, one would compare her to a newly carved statue, anybody seeing the chasm and the approaching beast would think the rock a hastily contrived tomb. Upon her face was a mixture of beauty and fear: fear sat upon her cheeks, and beauty shone from her eyes. Even so, the pallor of her cheeks was not utterly without colour, but there was a gentle flush upon them; nor was the flower of beauty in her eyes without care, but was rather to be compared to violets that have just begun to fade. The painter had depicted her with the terror that did but enhance her charms. Her hands were stretched out on the surface of the rock, a bond holding both of them fast to it above her head, so that her fingers hung like bunches of fruit from a vine; the arms of spotless white veering towards the livid, and the fingers white with the pallor of death. Thus was she bound, waiting for her fate, adorned for a bridal as one who was to be the bride of the King of Death. She wore a tunic reaching to her feet, and white, of the thinnest wool like a spider's web; not like that woven of the hair of sheep but of the produce of that winged insect which Indian women spin into thread from trees and weave into silk.<sup>1</sup> The beast is just coming up and opening the surface of the water, facing the maiden; most of its body was still enveloped in the waves, its head alone being above the surface, but beneath the foam

<sup>1</sup> Such seems to be the meaning of this obscure sentence. The silk-worm, from the fact that it afterwards changes into a moth or butterfly, is represented as itself winged.

- τοῦ κύματος ἢ τῶν νῶτον ἐγγράπτο φαινομένη  
σκιά, τὰ τῶν φολίδων ἐπιέρματα, τὰ τῶν ἀνθέντων  
κυρτώματα, ἢ λοφία τῶν ἀκανθῶν, οἱ τῆς οὐρᾶς  
7 ἐλιγμοί. γένυς πολλή καὶ μακρά· ἀνέκκτο δὲ  
πᾶσα μέγρι τῆς τῶν ὤμων συμβολῆς, καὶ εὐθύς  
ἢ γαστήρ. μεταξὺ δὲ τοῦ κήτους καὶ τῆς κύρης  
οὐκ ἔστιν ἐγγράπτο καταβαίνων ἐξ ἀέρος·  
καταβαίνει δὲ ἐπὶ τὸ θηρίον γυμνὸς τὸ πᾶν  
χλαμὺς ἀμφὶ τοῖς ὤμοις μόνον καὶ πέδιλον περὶ  
τῷ πῶδε πλησίον τοῦ πτερυῦ· πῖλος δὲ αὐτοῦ  
τὴν κεφαλὴν καλύπτει· ὁ πῖλος δὲ ὑπρηϊττετο  
τὴν Ἄιδος κυνέην. τῇ λαιᾷ τὴν τῆς Γοργοῦς  
κεφαλὴν κρατεῖ καὶ προβέβληται δίκην ἀσπίδος·  
8 ἢ δὲ ἐστὶ φοβερὰ καὶ ἐν τοῖς χρώμασι· τοὺς  
ὀφθαλμοὺς ἐξεπέτασεν, ἔθριξε τὰς τρίχας τῶν  
κρατῶν, ἤγειρε τοὺς δράκαινας· οὕτως ἀπειλεῖ  
κἂν τῇ γραφῇ. ὅπλον μὲν τοῦτο τῇ λαιᾷ τῷ  
Περσεὶ ὀπλισται δὲ καὶ τὴν δεξιὰν διφυεῖ  
9 σιδήρῳ εἰς δρέπανον καὶ ξίφος ἐσχισμένην. ἄρ-  
χεται μὲν γὰρ ἡ κόπη κάτωθεν ἀμφοῖν ἐκ μιᾶς,  
καὶ ἐστὶν ἐφ' ἡμίσει τοῦ σιδήρου ξίφος, ἐντεῦθεν  
δὲ ἀπορραγόν, τὸ μὲν ὀξύνεται, τὸ δὲ ἐπικύμ-  
πτεται. καὶ τὸ μὲν ἀπωξυσμένον μένει ξίφος, ὡς  
ἤρξατο, τὸ δὲ καμπτόμενον δρέπανον γίνεται, ἵνα  
μὴ πληγῇ τὸ μὲν ἐρείδῃ τὴν σφαγὴν, τὸ δὲ κρατῇ  
τὴν τομὴν. τὸ μὲν τῆς Ἀνδρομέδης ἔραμα τοῦτο.

8. Ἐξῆς δὲ τὸ τοῦ Προμηθεὺς ἐγγόνει. δίδεται  
μὲν ὁ Προμηθεὺς σιδήρῳ καὶ πέτρῃ, ὀπλισται δὲ  
Ἡρακλῆς τόξῳ καὶ δόρατι. ἄρως ἐς τὴν τοῦ

<sup>1</sup> The monster seems to be drawn from an exaggerated and more terrific crocodile. Compare the description in Bk. IV. eo, xix.

the outline of its back was represented as apparent, as well as its knotted scales, its arched neck, its pointed prickles, and its twisting tail. Its mouth was wide and deep, and gaped open to where its neck joined its shoulders, and straightway there is the belly.<sup>1</sup> Painted between the beast and the maiden was Perseus descending from the air; he was advancing to attack the monster, quite naked except for his mantle thrown about his shoulders, his winged sandals upon his feet, and a cap on his head, which signified Pluto's helmet.<sup>2</sup> In his left hand he bore the Gorgon's head and held it before him like a shield; it was frightful, even in the artist's representation, with its staring, protruding eyes, its bristling hair about the temples, its waving snakes; even as painted it seemed to threaten evil. That was the armament of Perseus's left hand, in his right he held an iron weapon of double shape, something between a sickle and a sword; it began below as one, but half way up it split; half was pointed, and that half remained a sword, as it began; the other half was curved, thus becoming like a sickle, so that in a single blow one might with one portion kill by piercing and with the other by cutting.<sup>3</sup> So much for the episode of Andromeda.

8. Next to it was that of Prometheus. Rock and iron form his bonds, and Hercules is armed with bow and spear. The bird was feasting upon his

<sup>1</sup> The "cap of darkness," which made the wearer invisible. It was a gift from the Cyclopes to Pluto at the same time that they forged Zeus his thunderbolt.

<sup>2</sup> The description of the weapon is not easy to understand, but it was presumably not unlike a mediæval halberd. Perseus is traditionally represented with a *falcatulus curvis*, a *scizum curvo hamo instructum*; cp. Ovid, *Mét.* iv. 720, 727.

- Προμηθέως γαστέρα τρυφή· ἔστηκε γὰρ αὐτὴν  
2 ἀνοίγων, ἤδη μὲν οὖν<sup>1</sup> ἀνεργμένην· ἀλλὰ τὸ ῥάμ-  
φος ἐς τὸ ὄρυγμα καθύεται,<sup>2</sup> καὶ ἔοικεν ἐπορύττειν  
τὸ τραῦμα καὶ ζητεῖν τὸ ἦπαρ· τὸ δὲ ἐκφαίνεται  
τοσοῦτον, ὥσων ἀνέσχευεν ὁ γραφεὺς τὸ διόρυγμα  
3 τοῦ τραύματος· ἐρείδει δὲ τῇ μῆρῳ τῇ τοῦ Προμη-  
θέως τὰς τῶν ἀνύχων ἀκμάς. ὁ δὲ ἄλγῶν πάντῃ  
συνέσταλται καὶ τὴν πλευρὰν συνέσπασται καὶ  
τὸν μῆρὸν ἐγείρει καθ' αὐτοῦ· εἰς γὰρ τὸ ἦπαρ  
συνάγει τὸν ὄρνιν· ὁ δὲ ἕτερος αὐτῇ τοῖν ποδοῖν  
τὸν σπασμὸν ὀρθίον ἀντιτείνει κάτω καὶ εἰς  
4 τοὺς δακτύλους ἀποξύνεται. τὸ δὲ ἄλλο σχῆμα  
διίκνυσι τὸς πόνον· κεκύρτωται τὰς ὀφρὺς, συνέ-  
σταλται τὸ χεῖλος, φαίνει τοὺς ὀδόντας· ἠλέησας  
5 ἦν ὡς ἄλγοῦσαν τὴν γραφὴν· ἀναφέρει δὲ  
λυπούμενον Ἰρακλῆς· ἔστηκε γὰρ τοξεύων τοῦ  
Προμηθέως τὸν δῆμιον ἐνέηρμυσται τῇ τόξῳ  
βέλος· τῇ λαίῃ προβέβληται τὸ κέρας ἀδῶν-  
ἐπὶ μαζῶν ἔλκει τὴν δεξιάν, ἔλκων τὸ νεῦρον  
6 κεκύρταιται κατόπιον τὸν ἀγκῶνα· πάντα οὖν  
ὁμοῦ πτύσσεται, τὸ τόξον, τὸ νεῦρον, τὸ βέλος,  
ἡ δεξιή. συνάγεται μὲν ὑπὸ τοῦ νεύρου τὸ  
τόξον, διπλαῖται δὲ ὑπὸ τῆς χειρὸς τὸ νεῦρον,  
7 κλίνεται δὲ ἐπὶ μαζὸν ἡ χεὶρ. ὁ δὲ Προμηθεὺς  
μεστός ἐστιν ἐλπίδος ἥμα καὶ φόβου· πῇ μὲν  
γὰρ εἰς τὸ ἔλκος, πῇ δὲ εἰς τὸν Ἰρακλέα  
βλέπει, καὶ θέλει μὲν αὐτὸν ὅλοις τοῖς ὀφθαλ-  
μοῖς ἰδεῖν, ἔλκει δὲ τὸ ἦμισυ τοῦ βλέμματος ὁ  
πόνος.

<sup>1</sup> οὖν is not in the MSS., but, as Dr. Rouse suggests, must be supplied.

<sup>2</sup> Placcius's emendation for MSS. καίται.

belly, and standing just ripping it open, or rather had already ripped it open, its beak dipped into the wound, and it seemed to be digging about in it, looking for the sufferer's liver, which could just be seen, by the depth to which the painter had depicted the wound as being open, and it was pressing the sharp points of its claws into Prometheus' thigh. He, in agony, is all drawn up, twisting himself on to his side, and lifts up his thigh; but to his own harm, for this does but bring the bird nearer to his liver. The other leg is stretched out straight right down to his feet, and the tension of it can be seen actually into the toes. His torture is shown by the rest of the representation of him; his eyebrows are arched, his lips drawn up, his teeth shown; you cannot help feeling pity even for what you know is only a picture. Then Hercules is coming to bring help to him in his distress; he stands just about to shoot at his torturer; the arrow is fitted to the bow; with his left hand he is drawing it to its full extent, while he holds his right hand back against his breast, and as he draws the string his arm, viewed from behind, appears somewhat foreshortened. All seem in motion at once—the bow, the string, the arrow, the hand which holds it; the bow is bent by means of the string, the string is made to run double by means of the hand, the hand is at rest upon the hero's breast. The countenance of Prometheus has a mixed look of hope and fear; he looks partly at his wound, partly at Hercules; he would like to fix all his gaze upon the hero, but his agony robs him of half of the sight of him.<sup>1</sup>

<sup>1</sup> Because the other half is distracted by the wound, from which he cannot wholly turn his eyes away.



9. Ἐνδιατρίψαντες οὖν ἡμερῶν δύο καὶ ἀναλαβόντες ἑαυτοὺς ἐκ τῶν κακῶν, ναῦν Αἰγυπτίαν μισθωσόμενοι (εἵχομεν δὲ ὀλίγον χρυσίου, ὅπερ ἐτύχομεν ἐξωσμένοι) διὰ τοῦ Νείλου πλοῦν ἐπ' Ἀλεξάνδρειαν ἐποιούμεθα, μάλιστα μὲν, ἐκεῖ διεγνωκότες ποιήσασθαι τὴν διατριβὴν καὶ νομίζοντες ταύτῃ τάχα τοὺς φίλους εὐρήσειν προσευχεθέντας. ἐπεὶ δὲ ἐγινόμεθα κατὰ τινα πόλιν, ἐξαίφνης βαῆς ἀκούομεν πολλῆς, καὶ ὁ ναύτης εἰπὼν, "Ὁ βουκόλον," μεταστρέφει τὴν ναῦν, ὡς ἐπαναπλεύσων εἰς ταῦπίσω· καὶ ἥμα πλήρης ἦν ἡ γῆ φοβερῶν καὶ ἀγρίων ἀνθρώπων· μεγάλοι μὲν πάντες, μέλαινες δὲ τὴν χροιάν, οὗ κατὰ τὴν τῶν Ἰνδῶν τὴν ἄκρατον, ἄλλ' οἷος ἂν γένητο νόθος Αἰθίοψ, ψιλοὶ τὰς κεφαλὰς, λεπτοὶ τοὺς πόδας, τὸ σῶμα παχεῖς· ἐβαρβαρίζον δὲ πάντες. καὶ ὁ κυβερνήτης εἰπὼν, "Ἀπολώλαμεν," ἔστησε τὴν ναῦν, ὁ γὰρ τυταμὸς ταύτῃ στενωτάτος, καὶ ἐπεμβάντες τῶν ληστῶν τέσσαρες, πάντα μὲν τὰ ἐν τῇ νηὶ λαμβάνουσι, καὶ τὸ χρυσίου ἡμῶν ἀποφέρουσιν, ἡμᾶς δὲ ἐήσαντες καὶ κατακλείσαντες εἰς τι ὄωμάτιον, ἀπηλλάττουτα, φύλακας ἡμῖν καταλιπόντες, ὡς εἰς τὴν ἐπιούσαν ἄξοντες ἡμᾶς ὡς τὸν βασιλέα· τούτῳ γὰρ ἐκάλουν τῷ ὀνόματι τὸν ληστήν· τὸν μείζονα· καὶ ἦν ὁδὸς ἡμερῶν δύο, ὡς παρὰ τῶν σὺν ἡμῖν ἐπλωκότων ἤκούσαμεν.

10. Ἐπεὶ οὖν νύξ ἐγένετο καὶ ἐκείμεθα, ὡς ἤμεν, δεδεμένοι καὶ ἐκείθεν οἱ φρουροί, τότε, ὡς ἐξὸν ἦδη, ἐλαΐσειν ἤρχον τὴν Λευκίππην· καὶ δὴ λογιζόμενος ὅσων αὐτῇ γέγονε κακῶν αἰτίας, κωκύσας ἐν τῇ ψυχῇ βύθιον, τῇ δὲ νύκτι κλέψας

9. Having waited therefore two days and somewhat refreshed ourselves after our troubles, we hired an Egyptian boat (we had just a little money which we happened to have kept in our belts), and started by the Nile towards Alexandria; there we purposed to make some stay and thought it was just possible that we might find that some of our shipwrecked friends had arrived there. We had arrived at a certain town, when suddenly we heard a great shouting. "The herdsmen," cried the skipper, and tried to put the boat about and sail back; but already the place was full of terrifying savage men, all tall, dark-coloured (yet not absolutely black like an Indian, but more like a bastard Ethiopian), with shaven heads, small feet, and gross bodies: all spoke an outlandish jargon. "We are done for," cried the helmsman, and brought the boat to a standstill, for the river is there very narrow; and four of the robbers boarded her, took all that there was in her, and snatched our money from us; then tying us up they shut us into a little hut and went away, setting a guard over us, with the intention of taking us before their king the following day: "king" is the name they gave to the robber-chief, and it would be a journey of two days, as we learned from those who had been made prisoners along with us.

10. When the night had come on, and we lay, bound as we were, and our guards were asleep, I began, as indeed I might, to mourn Leucippe's fate, and, counting up how great were her woes of which I was the cause, to bewail them deep in my soul,

- τοῦ κωκυτοῦ τὸν ψῦφον, "ὦ θεοὶ καὶ δαίμονες,"  
 ἔφην, "εἴπερ ἐστέ που καὶ ἀκούετε, τί τηλε-  
 κοῦτον ἡδικοῦκαμεν, ὥς ἐν ὀλίγαις ἡμέραις τα-  
 2 σούτῃ πλήθει βαπτισθῆναι κακῶν; νῦν δὲ καὶ  
 παραδεδώκατε ἡμᾶς ληστοῖς Αἰγυπτίοις, ὥα μηδὲ  
 ἔλεον τύχωμεν. ληστὴν γάρ "ἱλληνα καὶ φωνὴν  
 κατέκλανε καὶ δέησις ἐμάλαξεν" ὁ γὰρ λόγος  
 πολλὰς τὸν ἔλεον προξενεῖ· τῷ γὰρ πονοῦντι  
 τῆς ψυχῆς ἢ γλῶττα πρὸς ἱκετηρίαν διακο-  
 νουμένη τῆς τῶν ἀκούοντων ψυχῆς ἡμεροῖ τὸ  
 3 θυμούμενον. νῦν δὲ ποίῳ μὲν φωνῇ δεηθώμεν;  
 τίνας δὲ ὄρκους προτείνωμεν; κἂν Ἑσπέρων τις  
 γένηται πιθανώτερος, ὁ ἀνδροφόνος οὐκ ἀκούει.  
 μόναις ἱκετεύειν με δεῖ τοῖς νεύμασι καὶ τὴν  
 δέησιν δηλαῶν ταῖς χειρονομίαις. ὦ τῶν ἀτυχη-  
 4 μάτων· ἤδη τὸν θρόνον ἐξορχήσομαι. τὰ μὲν  
 οὖν ἐμὰ, κἂν ὑπερίβλην ἔχῃ συμφερόας, ἦττον  
 ἀλγῶ, τὰ σὰ δέ, Λευκίππη, ποίῳ στάματι  
 θρηνέσω; ποίαις ὄμμασι δακρύσω; ὦ πιστὴ μὲν  
 πρὸς ἀνέγκην ἔρωτας, χρηστὴ δὲ πρὸς ἐραστὴν  
 5 δυστυχοῦντα. ὥς καλὰ σου τῶν γάμων τὰ  
 κοσμήματα· θάλαμος μὲν τὸ δεσποτήριον, εὐνὴ  
 δὲ ἡ γῆ, ἄρμοι δὲ καὶ ψέλια κύλοι καὶ βρόχος,  
 καὶ σοι συμφερωγὴς ληστῆς παρκαθιύθει· ἀντὶ  
 6 δὲ ὑμνεῖαίῃς τίς σοι τὸν θρήνον ἄδει. μάτην σοι,  
 ὦ θύλασσα, τὴν χάριν ὠμολογήσαμεν μέμφομαι  
 σου τῇ φιλανθρωπίᾳ· χρηστατέρα γέγονας πρὸς  
 οὐκ ἀπέκτεινας, ἡμᾶς δὲ σῴσασα μᾶλλον ἀπέκ-  
 τευνας. ἰφθόνησας ἡμῖν ἄλγαστεύτοις ἀποθανεῖν."

while hiding inwardly the sound of my grief. "O all ye gods and guardian angels," said I, "if really ye exist and can hear me, what great wrong have we done to be plunged in such a sea of troubles in so short a space of time? Now have you also delivered us over into the hands of Egyptian robbers, so that we have not even a chance of pity. A Greek buccaneer might be moved by the human voice, prayer might soften him: for speech is often the go-between of compassion: the tongue, ministering to him that is in anguish of soul by helping him to express supplication, subdues the fury of the listener's mind. But, as things are, in what language are we to make our prayers? What oaths can we pour out? I might be more persuasive than the Sirens, but the murderer would not listen to me; I can only make my supplications by signs and explain my prayers for mercy by the gestures of my hands. Alack for my mishaps; already, in dumb show, I shall begin my funeral dirge. For my own woes, intolerable as they are, I care less; but yours, Lencippe—how can my lips deplore them, my eyes weep for them? Faithful you were when love's stress came upon you, gentle and good to your unhappy lover: and here are the trappings for your wedding! A prison is your bridal chamber, the earth your marriage bed, ropes and cords your necklaces and bracelets, a robber sleeps without as your bridesman, a dirge is your marriage-hymn. Ah, all in vain. O sea, did we give you thanks: now I blame your mercy; you were kinder to those whom you destroyed, and you have destroyed us yet more grievously by keeping us alive; you grudged us death save by a robber's hand."

11. Ταῦτα μὲν οὖν ἐθρήνον ἡσυχῇ, κλαίειν δὲ οὐκ ἠδυνάμενον· τοῦτο γὰρ ἴδιον τῶν ὀφθαλμῶν ἐν ταῖς μεγάλαις κακοῖς. ἐν μὲν γὰρ ταῖς μετρίαις συμφοραῖς ἀφθάνως τὰ δάκρυα καταρρεῖ καὶ ἔστι τοῖς πᾶσιν εἰς τοὺς κολλέζοντας ἰκετηρία, καὶ τοὺς ἰδγούοντας, ὥσπερ ἀπ' αἰδοῦντος τραύματος, ἐξεκένωσεν· ἐν δὲ τοῖς ὑπερβάλλουσιν δαυνοῖς φεύγει καὶ τὰ δάκρυα καὶ  
 2 προδίδωσι καὶ τοὺς ὀφθαλμούς. ἐντυχοῦσα γὰρ αὐτοῖς ἀναβλαίνουσιν ἡ λύπη, ἱσσησί τε τὴν ἀκμὴν καὶ μετοχετεύει καταφέρουσα σὺν αὐτῇ κίτῳ· τὰ δὲ ἐκτρεπόμενα τῆς ἐπὶ τοὺς ὀφθαλμούς ὁδοῦ εἰς τὴν ψυχὴν καταρρεῖ καὶ χαλεπώτερον αὐτῆς ποιεῖ τὸ τραῦμα. λέγω οὖν πρὸς τὴν Λευκίππην πάντα σιγῶσαν· "Τί σιγᾷς, φιλιτίτη, καὶ οὐδέν μοι λαλεῖς;" "Ὅτι μοι," ἔφη, "πρὸ τῆς ψυχῆς, Κλειτοφῶν, τέθνηκεν ἡ φωνή."

12. Ταῦτα ἡμᾶς διαλεγόμενοι εἰλαθεν ἕως γενομένη· καὶ τις ἵππον ἐπελαύνων ἔρχεται, κόμην ἔχων πολλὴν καὶ ἀγρίαν· ἐκόρη δὲ καὶ ὁ ἵππος. γημῶς ἦν ὁ ἵππος,<sup>1</sup> καὶ οὐκ εἶχε φίλαρα· τοιοῦτοι γὰρ τοῖν λησταῖς εἰσιν αἱ ἵπποι. ἀπὸ δὲ τοῦ ληστάρχου παρῆν καί, "Ὥϊ τις," ἔφη, "παρθένος ἑστίν ἐν τοῖς εἰλημμένοις, ταύτην ἀπάγειν πρὸς τὸν θεόν, ἱερεῖον ἰσομένην καὶ  
 2 καθάρσιον τοῦ στρατοῦ." αἱ δὲ ἐπὶ τὴν Λευκίππην εὐθὺς τρέπονται· ἡ δὲ εἶχετό μοι καὶ ἐξεκρέματο θοῶσα. τῶν δὲ ληστῶν αἱ μὲν ἀπέσπων, αἱ δὲ ἔτυπον· ἀπέσπων μὲν τὴν

<sup>1</sup> *ἔστρατος* follows in the MSS., which was removed by Jacob's and an obvious gloss on γημῶς.

11. Thus did I silently lament, but I could not weep—a peculiarity of the eyes in excessive sorrows. For when disasters are but moderate, tears flow freely, and serve for the sufferer as intercessions addressed to him that inflicts the suffering; they relieve an aching heart like the draining of a swollen wound. But when misfortunes are overwhelming, even tears fail and are traitors to the eyes; grief meets them as they well up, depresses their rise, conducts them away into other channels, and takes them back again below with itself, and then, diverted from the path of the eyes they flow back upon the soul and aggravate its wound. So I whispered to Leucippe, who lay speechless; "Why do you keep silence, my darling, and say no word to me?" "Because, Clitophon," said she, "my voice is dead, even before the departure of my soul."

12. Thus conversing, we did not notice the approach of dawn, when a man arrived on horseback, with long and wild hair; his horse too had a full mane and tail, and was without harness or trappings, after the manner of robbers' horses. He came from the robber chief, and "If there chance to be a virgin among the captives," said he, "I am to take<sup>1</sup> her away for the god, to be a propitiatory and cleansing sacrifice for the host." They at once rushed upon Leucippe, who clung to me and hung upon me screaming; the guards, some dragging her away and

<sup>1</sup> This sentence is, in the Greek, a mixture of the *Oratio Recta* and *Obliqua*. I have, for convenience, put all the English into the former mode of speech.

Λευκίππην, ἔτυπταν δὲ ἐμέ. ἀρύμεναι οὖν αἰτὴν  
μετίωρον ὑπάγουσιν ἡμῶν δὲ κατὰ σχολὴν ἦγον  
δεδεμένους.

13. Καὶ ἐπεὶ δύο σταδίους τῆς κόμης προήλ-  
θομεν, ἀλαλαγμὸς ἀκούεται πολὺς καὶ σίλπηγγος  
ἦχος καὶ ἐπιφάσκειται φάλαγγ' στρατιωτικῇ,  
πάντες ὀπλῆται, οἱ δὲ λησταὶ κατιδόντες, ἡμᾶς  
μέσους διυλαβόντες ἔμενον ἐπιδόντας, ὥς αὐτοὺς  
■ ἀμυνόμενοι. καὶ μετ' οὐ πολὺ παρήσαν' πεντή-  
κοιντα τὸν ἀριθμὸν,<sup>1</sup> οἱ μὲν ποδίῃρεις ἔχοντες τὰς  
ἀσπίδας, οἱ δὲ πέλτας· οἱ δὲ λησταὶ πολλῶν  
πλείους ὄντες, βώλους ἀπὸ τῆς γῆς λαμβάνοντες  
3 τοὺς στρατιώταιν ἐβαλλον, πάντος δὲ βώλου  
χαλεπώτερον βώλος Αἰγύπτιος, βαρὺς τε καὶ  
τραχὺς καὶ ἀνόμελος· τὰ δὲ ἀνόμελῶν ἔστιν αἰ<sup>2</sup>  
αἰχμαὶ τῶν λίθων ὥστε βληθεὶς διπλοῦν ποιεῖ  
ἐν ταύτῳ τὸ τραῦμα, καὶ οἰδημα, ὥς ἀπὸ λίθου,  
4 καὶ τομίης, ὥς ἀπὸ βέλους. ἀλλὰ ταῖς γε ἀσπίσιν  
ἐκδεχόμενοι τοὺς λίθους ὀλίγων τῶν βαλλόντων  
ἐφρύντιζον. ἐπεὶ οὖν ἔκαμον οἱ λησταὶ βάλ-  
λυντες, ἀνέγρουν μὲν οἱ στρατιῶται τὴν φάλαγ-  
γα, ἐκθέουσι δὲ ἀπὸ τῶν ὀπλῶν ἄνδρες καύφως  
ἐσταλμένοι, φέρων αἰχμὴν ἑκαστος καὶ ξίφος,  
καὶ ἀκουτίζουσιν ὄμα, καὶ ἦν οὐδεὶς ὅς οὐκ  
5 ἐπέτυχεν. εἴτα οἱ ὀπλῆται προσέρρων' καὶ ἦν ἡ

<sup>1</sup> Here follows a clause which is omitted by Herscher as an echo of the same words three lines above.

<sup>2</sup> Inserted by Herscher: it might easily have dropped out because followed by the same syllable at the beginning of the next word.

some raking blows upon me,<sup>1</sup> took her up and carried her off on their shoulders; <sup>2</sup> as they conveyed, bound, with no such speed.

18. We had progressed about a quarter of a mile from the village, when there came to our ears loud shouting and the sound of trumpets, and a regiment of soldiers appeared, all heavily armed. When the robbers saw them, they placed us in the middle of their band and waited for their advance, with the intention of resisting them. Soon they came on, about fifty in number, some with long shields and some with small targets; the robbers, who were far their superior in numbers, picked up clods from the ground and began hurling them at the soldiers. The Egyptian clod is more effective for this purpose than any other, being heavy, jagged, and unlike others, in that the jagged points of it are stones, so that when it is thrown and strikes, it can inflict a double sort of wound—a swelling, as from the blow of a stone, and an actual cut, like that of an arrow. The soldiers, however, received the stony clods on their shields and seemed to make light of the casting of their adversaries; and when the robbers began to tire by reason of their efforts in throwing, they opened their massed ranks, and from behind the shields out ran men lightly armed, each carrying a javelin and a sword, and as they hurled their javelins there was none that failed in his aim. Then the heavy-armed soldiers came in a flood; the battle was

<sup>1</sup> A good example of the over-elaboration of antithesis, which is intolerable in English. Literally translated, the sentence is: "Of the guards, some dragged and some beat: while they dragged Leucippa, they beat me."

<sup>2</sup> Or perhaps "on horseback."



μάχη στερρώ, πλῆγαί δὲ παρ' ἀμφοτέρων καὶ  
 τραύματα καὶ σφαγαί. καὶ τὸ μὲν ἔμπειρον  
 παρὰ τοῖς στρατιώταις ἀπεπλήρου τοῦ πλήθους  
 τὸ ἐνδεές. ἡμεῖς δὲ ὅσοι τῶν αἰχμαλώτων ἦμεν,  
 ἐπιτηρήσαντες τὸ ποιοῦν τῶν ληστῶν μέρος, ἤμα  
 συνελθόντες διακίπτομεν τε αὐτῶν τὴν φύλαγμα  
 6 καὶ ἐπὶ τοὺς ἐναντίους ἐκτρέχομεν. οἱ δὲ στρατιώ-  
 ται τὸ μὲν πρῶτον ἐπεχείρουν ἀναιρεῖν οὐκ εἰδότες,  
 ὡς δὲ εἶδον γυμνοὺς καὶ δεσμὰ ἔχοντας, ὑπονοή-  
 σαντες τὴν ἀλήθειαν, δέχονται τῶν ὁπλῶν εἰσω,  
 καὶ ἐπ' οὐρανὸν παραπέμψαντες εἰων ἡσυχάζειν.  
 7 ἐν ταύτῃ δὲ καὶ ἵπποις πλείους προσέρρεον καὶ  
 ἐπεὶ πλησίον ἐγένοντο, κατὰ κέρας ἑκάτερον  
 ἐκτείναντες τὴν φύλαγμα περιέπτεον αὐτοὺς ἐν  
 κύκλῳ, καὶ ἐν ταύτῃ συναγαγόντες αὐτοὺς εἰς  
 ὀλίγον κατεφόνευσαν. καὶ οἱ μὲν ἔκειντο τεθνη-  
 κότες, οἱ δὲ καὶ ἡμιθνήτες ἐμάχοντο· τοὺς δὲ  
 λοιποὺς ἐξώγησαν.

14. Ἦν δὲ περὶ δαίλην ὁ καιρὸς· καὶ ὁ στρατη-  
 γὸς διαλαβὼν ἡμῶν ἕκαστον, ἐπυνθάνετο τίνας  
 εἶημι καὶ πῶς ληφθεῖν· διηγεῖτο δὲ ἄλλος  
 ἄλλο τι, καὶ γὰρ τίμῃ εἶπον. ἐπεὶ οὖν ἔπαντα  
 ἔμαθεν, ἐκέλευσεν ἀκολουθεῖν. αὐτὸς δὲ ὅπλα  
 ἔδωκεν ὑπέσχετο. διεγνώκει γὰρ ἀναμείνας  
 στρατιὰν ἐπελθεῖν τῷ μεγάλῃ ληστηρίῳ· ἐλέ-  
 8 γοντο δὲ ἀμφὶ τοὺς μυρίους εἶναι. ἐγὼ δὲ ἵππον  
 ἤτουν, σφάδρα γὰρ ἥδεν ἵππεύειν γεγυμνασ-  
 μένος. ὡς δὲ τις παρῆν, περιώγων τὸν ἵππον  
 ἐπεδουκνύμεν ἐν ῥυθμῷ τὰ τῶν πολεμούντων  
 σχήματα, ὥστε καὶ τὸν στρατηγὸν σφάδρα  
 ἐπαινέσαι. ποιεῖται δὲ με ἐκείνην τὴν ἡμέραν  
 ὁμοτράπεζον καὶ παρὰ τὸ δεῖπνον ἐπυνθάνετο

severe, with plenty of blows, wounds, and slaughter on both sides: the experience of the soldiers compensated for their inferiority in numbers. We prisoners, seeing that our flank of the robbers was weakening, made a concerted rush, broke through their line, and ran to join the enemy; they at first did not realise the position, and were ready to slay us, but when they saw that we were unarmed and bound, they suspected the truth, received us within the protection of their lines, and sent us to the rear and allowed us to remain there quietly. Meanwhile a large body of horse charged up; on their approach they spread out their wings and completely surrounded the robbers, and thus herding them together into a narrow space began to butcher them. Some were lying killed, some, half-dead, went on fighting; the rest they took alive.

14. It was now late afternoon, and the general took each of us separately aside, enquiring of us who we were and how we had been captured; each related his own story, and I mine. So when he had heard all, he bade us follow him, and said that he would give us arms. His intention was to wait for the rest of his forces and then attack the great robbers' stronghold; there were said to be about ten thousand of them there. I asked for a horse, being well versed in the art of riding, and when one came, I rode him about and went through the various evolutions of cavalry fighting, so that the general was greatly pleased with me; on that same day he made me a companion of his own table, and at dinner he asked me about my story, and, when he

11 τὰ μὲν καὶ ἀκούων ἤλθει. συμπαθὴς δὲ πῶς  
εἰς ἔλεον ἡνθρωπος ἀκρατὴς ἀλλοτρίων κακῶν,  
καὶ ὁ ἔλεος πολλάκις φιλίαν προξενεῖ· ἡ γὰρ  
ψυχὴ μαλαχθεῖσα πρὸς τὴν ὃν ἤκουσε λύπην,  
συνδιατεθεῖσα κατὰ μικρὸν τῇ τοῦ πάθους  
ἀκρασίᾳ τὸν οἶκτον εἰς φιλίαν καὶ τὴν λύπην  
4 εἰς τὸν ἔλεον συλλέγει. αὐτὸς οὖν διέβηκα τὸν  
στρατηγὸν ἐκ τῆς ἀκρασίσεως ὥς καὶ αὐτὸν  
δάκρυα προσαγαγεῖν· πλείον δὲ ποιεῖν εἵχομεν  
εὐδύν, τῆς Λευκίππης ὑπὸ τῶν ληστῶν ἐχαμένης.  
ἔδωκε δὲ μοι καὶ θεράπειντα τὸν ἐπιμελησόμενον  
Λίγυπτιον.

15. Τῇ δὲ ὑστεραίᾳ πρὸς τὴν διαβάσιν παρε-  
σκευάζετο καὶ ἐπεχείρει τὴν διώρυχα χῶσαι, ἥτις  
ἦν ἐμποδῶν. καὶ γὰρ ἐωρῶμεν τοὺς ληστὰς μετὰ  
πλείστης θυμῆμεως ἐπὶ θιάτερα τῆς διώρυχος  
ἐστῶτας ἐν τοῖς ὅπλοις· βωμοὶ δὲ τις αὐτοῖς  
αὐτοσχέδιος ἦν πηλαῦ πεποιημένος καὶ σαρὰς  
2 τοῦ βωμοῦ πλησίον. ἄγουσι δὴ τινες δύο τὴν  
κύρην, ὑπίσω τῷ χεῖρε δεδεμένην καὶ αὐτοὺς  
μὲν αἰτίνες ἦσαν οὐκ εἶδον, ἦσαν γὰρ ὀπλισμένοι,  
3 τὴν δὲ κύρην Λευκίππην οὖσαν ἐγνώρισα. εἰτα  
κατὰ τῆς κεφαλῆς σποιδὴν χέαντες,<sup>1</sup> περιμένουσι  
τὸν βωμὸν κύκλῳ καὶ ἐπηύλει τις αὐτῇ, καὶ ὁ  
ἱερεὺς, ὥς εἰκός, ἤτεν ᾧδὴν Δίγυπτίῳ· τὸ γὰρ  
σχήμα τοῦ στόματος, καὶ τῶν προσώπων τὸ  
4 διειλκευσμένον ὑπέφαιεν ᾧδῃν. εἰτα ἀπὸ συνθή-  
ματες πάντες ἀναχωροῦσι τοῦ βωμοῦ μακράν·  
τῶν δὲ νεαρίσκων ὁ ἕτερος ἀνακλίνας αὐτῇ

<sup>1</sup> MSS. περιχέαντες. The peri συνθήματα came from the poet's word, and its removal was suggested by Hercher who would, however, slightly have preferred καταχέαντες.

heard it, was moved with pity. When a man hears of another's misfortunes, he is inclined towards pity, and pity is often the introduction to friendship; the heart is softened by grief for what it hears, and gradually feeling the same emotions at the mournful story converts its commiseration into friendship and the grief into pity. So much did I move the general by my recital that I forced him to weep. More we could not do, Leucippe being in the robbers' power. He also gave me an Egyptian servant to attend to me.

15. On the next day he made preparations to fill up and so cross over a wide trench which lay in our way: for on the other side of it we could see the robbers standing in great numbers and fully armed; they had an improvised altar made of mud and a coffin near it. Then two of them led up the girl, her hands tied behind her back. I could not see who they were,<sup>1</sup> as they were in full armour, but I recognized her as Leucippe. First they poured libations over her head and led her round the altar while, to the accompaniment of a flute, a priest chanted what seemed to be an Egyptian hymn; this at least was indicated by the movements of his lips and the contortions of his features.<sup>2</sup> Then, at a concerted sign, all retired to some distance from the altar; one of the two young attendants laid her down

<sup>1</sup> The reason for this will be made clear in chapters xxi and xxii.

<sup>2</sup> I do not think that this necessarily means that the Egyptian language was of so "crack-jaw" a kind that the face of anybody singing it would be distorted beyond recognition; but rather that the narrator was standing too far off to hear the words, and could only guess as to their nature by observing the facial movements of the singer.

ὑπτίαν, ἔδωκεν ἐκ παττάλων ἐπὶ τῆς γῆς ἐρηρεια-  
μένων, ὅλον ποιοῦσιν οἱ κοροπλάθει τὸν Μαρσύαν  
ἐκ τοῦ φυτοῦ διεδεμένον· εἴτα λαβὼν ξίφος  
βάπτει κατὰ τῆς καρδίας καὶ διελεύσας τὸ ξίφος  
εἰς τὴν κάτω γαστέρα, ῥήγνυσιν τὰ σπλάγχνα  
δὲ εὐθὺς ἐξεπήδησεν, ἡ ταῖς χειρὶν ἐξελεύσαντες  
ἐπιτιθέασιν τῷ βωμῷ, καὶ ἐπὶ ὠπτήθη, κατατε-  
μόντες ἅπαντες εἰς μοῖρας ἔφαγον. ταῦτα δὲ  
ὁρῶντες οἱ μὲν στρατιῶται καὶ ὁ στρατηγὸς καθ'  
ἐν τῶν πραττομένων ἀνεβόων καὶ τὰς ὄψεις  
ἀπέστρεφον τῆς θέας, ἐγὼ δὲ ἐκ παραλόγου  
καθήμενος ἐθεώρουν. τὸ δὲ ἦν ἐκπληξίς· μέτρον  
γὰρ οὐκ ἔχον τὸ κακὸν ἀνεβρόντησέ με. καὶ  
τάχα ὁ τῆς Νιόβης μῦθος οὐκ ἦν ψευδής, ἀλλὰ  
κίκαίρη τοιοῦτῶν τι παθοῦσα ἐπὶ τῇ τῶν παίδων  
ἀπωλείᾳ δόξαν παρέσχεν ἐκ τῆς ἀκηυσίας ὥσεί  
λίθος γενομένη. ἐπεὶ δὲ τέλος εἶχεν, ὥς γε  
ᾄδην, τὸ ἔργον, τὸ σῶμα ἐνθόντες τῇ σορῷ κατα-  
λέπουσι, πῶμα ἐπ' αὐτῆς ἐπιτίθεντες, τὸν δὲ  
βωμὸν καταστρέψαντες, φευγουσιν ἀμεταστρεπτί,  
οὕτω γὰρ αὐτοῖς πειεῖν ἔτυχε μεμαντευμένος ὁ  
ἱερεὺς.

10. Ἐσπέρας δὲ γενομένη, ἡ διώρυξ ἐκέχων-  
στο πᾶσα· οἱ δὲ στρατιῶται διαβύοντες ἀνλίζονται  
μικρὸν ἄνω τῆς διώρυχος καὶ περὶ δεῖπνον ἦσαν  
ἡ δὲ στρατηγὸς ἐπεχείρει με παρηγορεῖν ἀμαρῶς  
ἔχοντα. περὶ δὲ πρῶτην νυκτὸς φυλακὴν πάν-  
τας ἐπιτηρήσει καθεύδοντας, πρόειμι,<sup>1</sup> τὸ ξίφος  
ἔχων, ἐπικατασφίξων ἑμαυτὸν τῇ σορῷ. ἐπεὶ  
δὲ πλησίον ἐγενόμην, ἀνατείνω τὸ ξίφος, "Λευ-  
κίππη," λέγων, "ἠθλία καὶ πάντων ἀνθρώπων

<sup>1</sup> So Hercher for πρόειμι as the MSS.

on her back, and strapped her so by means of pegs fixed in the ground, just as the statues represent *Marsyas* fixed to the tree; then he took a sword and plunging it in about the region of the heart, drew it down to the lower part of the belly, opening up her body; the bowels gushed out, and these they drew forth in their hands and placed upon the altar; and when they were roasted, the whole body of them eat them up into small pieces, divided them into shares and ate them. The soldiers and the general who were looking on cried out as each stage of the deed was done and averted their eyes from the sight. I sat gazing in my consternation, rooted to the spot by the horror of the spectacle; the immeasurable calamity struck me, as by lightning, motionless. Perhaps the story of *Niobe* was no fiction; she too, suffering some such woe as I, may, at the destruction of her children, have become so fixed and motionless, that she seemed to be made of stone. When the business came, as I thought, to an end, the two attendants placed her body in the coffin, put the lid upon it, overturned the altar, and hurried away without looking round; such were the instructions given to them by the priest in the liturgy which he chanted.

16. Evening came, the whole trench was filled up, the soldiers crossed it, pitched their camp a little beyond it, and set about preparing their supper, while the general tried to console me in my misery. Nevertheless about the first watch of the night, waiting until all were asleep, I took my sword and went forth, intending to kill myself over the coffin. When I had arrived at the spot, I held out the sword, and, "*Leucippe*," said I, "wretched *Leucippe*,

δυστυχεστάτη, οὐ τὸν θάνατον οἰδύρομαί σου  
 μόνον, οἷδὲ ὅτι τέθνηκας ἐπὶ ξένης, οὐδέ ὅτι σοι  
 γέγονεν ἐκ βίας σφαγή, ἀλλ' ὅτι ταῦτα τῶν  
 σῶν ἀτυχημάτων παίγνια, ἀλλ' ὅτι καθάρσιον  
 γέγονας ἀκαθάρτων σωμάτων καὶ σε ζῶσαν  
 ἀνέτεμον, οἶμοι, καὶ βλέπονταν ὅλην τὴν ἀνατο-  
 μήν, ἀλλ' ὅτι σοῦ τῆς γαστροῦ τὰ μυστήρια  
 ἐμέρισαν καὶ τὴν ταφὴν κακοδαίμονι βωμῷ καὶ  
 4 σαρῶ. καὶ τὸ μὲν σῶμα ταύτῃ κατατίθεται,  
 τὰ δὲ σπλίγγχνα ποῦ; εἰ μὲν ἐδεδαπανήκει τὸ  
 πῦρ, ἦττων ἢ συμφορά· νῦν δὲ ἢ τῶν σπλίγγχνων  
 σου ταφὴ ληστῶν γέγονε τροφή. ὦ πονηρὰς  
 ἐπὶ βωμοῦ δαδουχίας· ὦ τροφῶν καινὰ μυστήρια.  
 5 καὶ ἐπὶ τοιοῦτοις θύμασιν ἔβλεπον ἀνωθεν οἱ  
 θεοὶ καὶ οὐκ ἐσβέσθη τὸ πῦρ, ἀλλὰ μαινόμενον  
 ἠμείχeto καὶ ἀνέφερε τὰς θεαῖς τὴν κυλίσσαν.  
 λάβε οὖν, Λευκίππη, τὰς πρεπούσας σοι χοῆς  
 παρ' ἐμοῦ.<sup>1</sup>

17. Ταῦτα εἰπὼν ἀνατείνω ἄνω τὸ ξίφος, ὥς  
 καθήσων ἐμαυτῷ κατὰ τῆς σφαγῆς καὶ ὁρῶ  
 δύο τινὰς ἐξ ἐναντίας (σεληναία δὲ ἦν) σπουδῶς  
 θέοντας. ἐπέσχον οὖν ληστὰς εἶναι δοκῶν, ὥς  
 αὐτῶν ἀποθύνοιμι. ἐν τούτῳ δὲ ἐγγὺς  
 ἐγένοντο καὶ ἀναβροῶσιν ἄμφω· Μενέλαος δὲ ἦν  
 2 καὶ ὁ Σάτυρος. ἐγὼ δὲ ἀνδρας ἰδὼν ἐκ παραλό-  
 γου ζῶντας καὶ φίλους, οὔτε περιεπτυξάμην, οὔτε  
 ἐξεπλάγην ὑφ' ἡδονῆς· τοσοῦτον ἢ λύπη με  
 3 τῆς συμφορᾶς ἐξεκώφισε.<sup>2</sup> λαμβάνονται δὲ

<sup>1</sup> So Salmasius for the MSS. ἐκκοφίσει.

<sup>2</sup> The appalling bluntness of this rhetorical catastrophe prevents the English translation from being anything but ludicrous. Compare chap. v. § 4 of this book, where the

most ill-fated of mankind, it is not thy death alone that I mourn, nor thy death in a strange land, nor the violence of thy murder, but I grieve at the mockeries added to thy woes—that thou didst become a purifying sacrifice for the bodies of the most impure of men; that, still alive, thou wast ripped up and couldst see the torture with thine own eyes; that division was made of the secret and inner parts of thy belly, to receive its burial upon this ill-starred altar and in this ill-starred coffin. Here lies the shell of thy carcase, but its entrails where? If the fire had consumed them, thy fate would have been more tolerable; but now has the burial of them been at the same time the robbers' sustenance.<sup>1</sup> Accursed requiem at an accursed altar! Horrible and new-fangled banquet! At a sacrifice such as this the gods looked down—and yet the fire was not quenched, but was allowed to pollute itself and carry up to heaven the savour of such an offering! Receive then, Leucippe, from me the only fitting expiatory offering."

17. With these words I raised my sword on high, intending to plunge it into my throat, when I saw two figures—the moon was shining—running towards me from in front. I therefore stayed my hand, thinking them to be two of the robbers, in order to meet my death at their hands. They approached and shouted aloud; they were Menelaus and Satyrus! When I saw that they were friends, and all unexpectedly still alive, I neither embraced them, nor had I the astonishment of joy; my grief for my misfortunes had made me dumb. They seized my hero prone for burial, together with his beloved, in the belly of the same whale.



μου τῆς δεξιᾶς καὶ ἐπεχειροῦν ὑφαιρῆσθαι τὸ  
 ξίφος· ἐγὼ δέ, “Πρὸς θεῶν,” ἔφη, “μή μοι  
 φθονήσῃτε θανάτου καλαῦ, μάλλον δὲ φαρμάκου  
 τῶν κακῶν οὐδὲ γὰρ ζῆν ἐτι δύναμαι, κἂν εὖν  
 με βιμύσησθε, Λευκίππης οὕτως ἀνηρημένης.  
 4 τοῦτο μὲν γὰρ ὑφαιρήσεσθέ μοι τὸ ξίφος, τὸ δὲ  
 τῆς ἐμῆς λύτης ξίφος ἔνδον καταπέπηγε καὶ  
 τέμνει κατ’ ὀλίγον. ἀθανάτω σφαγῇ ἀποθνή-  
 σκειν με βούλεσθε;” λέγει οὖν ὁ Μενέλαος,  
 “Ἄλλ’ εἰ διὰ τοῦτο θέλεις ἀποθανεῖν, ὅρα σοι  
 τὸ ξίφος ἐπισχεῖν· Λευκίππη δέ σοι εὖν ἀναβιώ-  
 5 σεται.” βλέψας οὖν πρὸς αὐτόν, “Ἔτι μοι  
 καταγελᾷ,” ἔφη, “ἐπὶ τηλικούτῳ κακῷ; εὖ  
 γε, Μενέλαε, Ξενίου μέμνησαι Διός.” ὁ δὲ  
 κρούσας τὴν σορὸν, “Ἦτοι τοίνυν ἀπιστεῖ  
 Κλειτοφῶν,” ἔφη, “σύ μοι, Λευκίππη, μαρτύρη-  
 6 σον, εἰ ζῆς.” ἄμα δὲ εἶπε, καὶ δις πού καὶ τρίς  
 ἐπάταξε τὴν σορὸν, καὶ κίτωθεν ἀκούω φωνῆς  
 πᾶν λεπτῆς. τρώμος οὖν εὐθὺς ἴσχει με καὶ  
 πρὸς τὸν Μενέλαον ἀπέβλεπον, μάγον εἶναι  
 7 δοκῶν. ὁ δὲ ἤμοιγε αἶμα τὴν σορὸν καὶ ἡ  
 Λευκίππη κάτωθεν ἀνέβαινε, φοβερὸν θέαμα, ὃ  
 θεῶν, καὶ φρικωδέστατον. ἀνέηκτο μὲν ἡ γαστήρ  
 αὐτῆς πᾶσα καὶ ἦν ἐντέρων κενή· ἐπιπεσοῦσα  
 δέ μοι περιπλέκεται καὶ συνέφυμεν καὶ ἄμφω  
 κατεπέσομεν.

18. Μόλις οὖν ἀναξωπυρήσας λέγω πρὸς τὸν  
 Μενέλαον, “Οὐκ ἐρεῖς μοι, τί ταῦτα; αἰσχρὸν  
 Λευκίππην ὁρῶ; ταύτην οὐ κρατῶ καὶ ἀκούω

hand and tried to wrest away the sword from me; but "By all the gods," said I, "do not grudge me a death that is honorable, nay, is a cure for my woes; I cannot endure to live, even though you now constrain me, after Leucippe has thus been murdered. You can take away this sword of mine from me, but the sword of my grief has already stuck fast within me, and is little by little wounding me to death. Do you prefer that I should die by a death that never dies?" "If this is your reason for killing yourself," said Menelaus, "you may indeed withhold your sword; your Leucippe will now at once live once more." "Do you still mock me," said I, looking steadily at him, "in this my great woe? Come, Menelaus, have regard to Zeus, the god that protects the guest.<sup>1</sup>" But he knocked upon the lid of the coffin, and said, "Since Clitophon is still an unbeliever, do you, Leucippe, bear me witness if you are yet alive." As he spoke, he struck the coffin two or three times in different places, and I heard a faint voice come from beneath; a shuddering instantly took hold of me, and I looked hard at Menelaus, thinking him a wizard; then he opened the coffin, and out came Leucippe—a shocking and horrible sight, God wot. Her belly seemed ripped open and deprived of all its entrails, but she fell upon my neck and embraced me; we clung together and both fell to the ground.

18. When I had with difficulty come again to myself, I said to Menelaus, "Tell me, what is this? Is not this Leucippe whom I see, and hold, and hear

<sup>1</sup> Menelaus being an Egyptian, a Tyrian such as Clitophon would be able in Egypt to invoke *Zeus Sôter* in his dealings with him.

λαλαύσης; ἢ οὖν χθὺς ἐθρασυμένη, τίνα ἦν; ἢ γὰρ  
 2 ἐκεῖνέ ἐστιν ἡ ταῦτα ἐνύπνια. ἀλλ' ἰδοὺ καὶ  
 φίλημα ἀληθινὸν καὶ ζῶν, ὥς κἀκεῖνο τὸ τῆς  
 Λευκίππης γλυκύ." "Ἀλλὰ νῦν," ὁ Μενέλαος  
 ἔφη, "καὶ τὰ σπλάγχχνα ἀπολήψεται καὶ τὰ  
 στήθεα συμφύσεται καὶ ἄτρωτον ὄψει. ἀλλ'  
 3 ἐπικαλύψαί σου τὸ πρόσωπον· καλῶ γὰρ τὴν  
 ἑκάτην ἐπὶ τὸ ἔργον." ἐγὼ δὲ πιστεύσας  
 ἐπικαλυψάμην. ὁ δὲ ἄρχεται τερατεύεσθαι καὶ  
 λόγον τινα καταλέγειν· καὶ ἅμα λέγων περιαιρεῖ  
 τὰ μαγγανεύματα τὰ ἐπὶ τῇ γαστρὶ τῆς Λευ-  
 4 κίππης καὶ ἀποκατέστησεν εἰς τὸ ἄρχαῖον. λέγει  
 δέ μοι, "Ἀποκαλύψαι." κἀγὼ μόλις μὲν καὶ  
 φοβούμενος (ἀληθῶς γὰρ αἶμην τὴν ἑκάτην  
 παρῆναι) ὅμως δ' οὖν ἀπέσπασα τῶν ὀφθαλμῶν  
 τὰς χεῖρας καὶ ὁλόκληραν τὴν Λευκίππην ὀρῶ.  
 5 ἔτι μᾶλλον οὖν ἐκπλαγεὶς ἐδεόμην τοῦ Μενέλαου,  
 λέγων "ὦ φίλτατε Μενέλαε, εἰ διάκουός τις εἰ  
 θεῶν, δέομαί σου, ποῦ<sup>2</sup> γῆς εἰμὶ καὶ τίμα<sup>3</sup> ποτὲ  
 ταῦτα ὀρῶ;" καὶ ἡ Λευκίππη, "Παῦται," ἔφη,  
 "Μενέλαε, ἡδευτόμενος αὐτόν· λέγε δὲ πῶς τοὺς  
 ληστὰς ἠπάτησαν."

19. Ὁ οὖν Μενέλαος λέγει· "Οἶδας, ὥς  
 Αἰγύπτιος εἰμι τὸ γένος· φθίνω γὰρ σοι ταῦτα  
 αἰπὸν ἐπὶ τῆς νηός. ἦν οὖν μοι τὰ πλεῖστα τῶν  
 κτημάτων περὶ ταύτην τὴν κόωμην καὶ οἱ ἄρχοντες  
 2 αὐτῆς γνώριμοι. ἐπεὶ οὖν τῇ ναυαγίᾳ περι-  
 επέσομεν, εἰτά με προσέρριψε τὸ κύμα ταῖς τῆς  
 Αἰγύπτου παραλίοις, λαμβάνομαι μετὰ τοῦ

<sup>1</sup> καί, supplied by Hercher, seems to be necessary to join this clause to the last. <sup>2</sup> So Jacobs, for MSS. καί.

<sup>3</sup> The correction of Cobet for MSS. τί.

her speaking? What was it then that I saw yesterday? Either that was a dream, or else this is. But certainly this is a real, living kiss, as was of old Leucippe's sweet embrace." "Yes," said Menelaus, "and now all these entrails shall be taken away, the wound in her body shall close, and you shall see her whole and sound. But cover your face, I am going to invoke the assistance of Hecate in the task." I believed him and veiled myself, while he began to conjure and to utter some incantation; and as he spoke he removed the deceptive contrivances which had been fitted to Leucippe's belly, and restored it to its original condition. Then he said to me, "Uncover yourself"; with some hesitation and full of fright (for I really thought that Hecate was there), I at length removed my hands from my eyes and saw Leucippe whole and restored. Still more greatly astonished, I implored Menelaus, saying; "Menelaus, my best of friends, if you are really a minister of the gods, where am I and what is this I see?" Hereupon Leucippe broke in. "Stop teasing and frightening him, Menelaus," said she, "and tell him how you cheated the robbers."

19. So Menelaus began his story. "You know," said he, "that I am an Egyptian by birth; I told you so before, on the ship; most of my property is near this village, and the chief people here are acquaintances of mine. Well, when we had suffered shipwreck, the tide brought me to the shores of Egypt, and I, with Satyrus, was captured by the

Σατύρου πρὸς τῶν ταύτη<sup>1</sup> παραφυλαττόντων  
 ληστῶν. ὥς δὲ ἄγομαι πρὸς τὸν λήσταρχον,  
 ταχύ με τῶν ληστῶν τινες γνωρίσαντες λύουσί  
 3 μου τὰ δεσμά, θαρρεῖν τε ἐκέλευον καὶ συμπονεῖν  
 αὐτοῖς, ὥς ἂν οἰκτεῖον. ἔξαιτοῦμαι δὴ καὶ τὸν  
 Σάτυρον ὡς ἐμόν. οἱ δέ, 'Ἄλλ' ὅπως,' εἶπασαν,  
 'ἐπιδείξεις ἡμῖν σεαυτὸν τολμηρὸν πρῶτον.' κἂν  
 τούτῳ χρησμὸν ἴσχουσι κόρην καταθῆσαι καὶ  
 καθῆραι τὰ ληστήριον καὶ τοῦ μὲν ἵππουτος  
 ἀπογεύσασθαι τυθείσης, τὸ δὲ λοιπὸν σῶμα σο-  
 ρῇ παραδόντας ἠναχωρῆσαι, ὥς ἂν τὸ τῶν  
 ἐναντίων στρατόπεδον ὑπερβίβῃσι τῆς θυσίας τὸν  
 τύπον. λέγε δὴ τὰ ἐπίλοιπα, Σάτυρε, σὸς γὰρ  
 ἐντεῦθεν ὁ λόγος."

20. Καὶ ὁ Σάτυρος λέγει· "Ἄμα δὲ βιαζόμενος  
 ἐπὶ τὸ στρατόπεδον ἐκλαίον, ὃ δέσποτα, καὶ  
 ὠδυρόμην, τὰ περὶ τῆς Λευκίππου πυθόμενος,  
 καὶ ἐδεόμην Μενελάου παντὶ τρόπῳ σῶσαι τὴν  
 2 κόρην. θαίμων δέ τις ἠγαθὸς ἡμῖν συνήργησεν.  
 ἐτύχομεν τῇ προτεραίᾳ τῆς θυσίας ἡμέρᾳ καθεξῆ-  
 μενοι πρὸς τῇ θαλίᾳ λυπούμενοι καὶ περὶ  
 ταύτων σκοποῦντες, τῶν δὲ ληστῶν τινες ναῦν  
 ἰδόντες ἀγνοῖα πλανηθεῖσαν, ὥρμησαν ἐπ' αὐτήν.  
 3 οἱ δὲ ἐπὶ τῆς νῆος συνόντες οἱ τυγχάνουσιν,  
 ἐπεχείρουν ἐλαύνειν εἰς τοῦπίσω· ὥς δὲ φθάνου-  
 σιν οἱ λησταὶ καταλαβόντες, πρὸς ἄμυναν  
 4 τρέπονται. καὶ γὰρ τις ἐν αὐτοῖς ἦν τῶν τὰ

<sup>1</sup> *ταύτη* correction for *ΜΗΚ*, ταύτην.

robbers who were on guard in this part of it. When I was brought before the robber-chief, some of them at once recognized me, struck off my chains, and bade me be of good cheer and join their company, as a friend ought to do. I begged to have Satyrus too, as being my servant. 'Yes,' said they, 'if you will first prove yourself a courageous companion.' At this time it happened that they had received an oracle that that they should sacrifice a maiden and so purify the robber-camp, devoting her liver after her sacrifice; they were then to put the rest of her body in a coffin and retire from the spot, and all this was to be done so that the opposing army would have to march over the spot where the sacrifice had taken place.<sup>1</sup> Do you now relate the rest, Satyrus; from this point the story is yours."

20. "When I was brought by force to the robbers' camp," said Satyrus, continuing the story, "I wept, mused, and lamented when I heard about Leucippie, and implored Menelaus to save the maiden, and some kindly deity assisted us. On the day before the sacrifice we happened to be sitting on the seashore and thinking how we could effect this end, when some of the robbers seeing a ship wandering and ignorant of her course, attacked her; those on board, realising the character of their assailants, tried to put her about, but the robbers being too quick for them, they made preparations to resist. Now there

<sup>1</sup> So that the magic should take them, presumably, as they crossed the place. If, on the other hand, we wish to understand the sentence in the sense that the horror of the cannibal sacrifice was to affright and overawe the enemy, the rendering would be more easily reached if we were to read *τῆς θυοῦς τὸ ἄσπερον*, which would then be the subject of *βραβεύσει*, and *τὸ τῶν δαυρίων στρατόπεδον* its object.

Ὁμήρου τῷ στόματι δεικνύντων ἐν τοῖς θεάτροις·  
 τὴν Ὀμηρικὴν οὖν<sup>1</sup> σκευὴν ἐπλισάμενος καὶ  
 αὐτὸς καὶ τοὺς ἄμφ' αὐτὸν οὕτως σκευάσαι, ἐπε-  
 5 χείρουσι μάχεσθαι. πρὸς μὲν οὖν τοὺς πρῶτους  
 ἐπελθόντας καὶ μᾶλα ἐρρωμένους ἀντετάξαντο·  
 πλείονον δὲ ἐπιπλευσάντων ἀσφῶν ληστρικῶν  
 καταδύουσι τὴν ναῦν καὶ τοὺς ἄνδρας ἐκπесόντας  
 6 ἀνῆρουν. λαμβάνει δὴ κίστη ἐκτραπέυσά τις, καὶ  
 τῷ ναυαγίῳ καθ' ἡμᾶς τῇ βοῇ κομισθεῖσα, ἣν ὁ  
 Μενέλαος ἀναιρείται, καὶ ἀναχωρήσας ποι παρόν-  
 τος ἄμα κύμου (προσεδόκα γάρ τι σπυδαῖον  
 ἔνδον εἶναι) ἀνοίγει τὴν κίστην καὶ ὀρώμεν  
 χλαμύδα καὶ ξίφος, τὴν μὲν κώπην ὅσον παλαι-  
 στῶν τεσσάρων, τὸν δὲ σίδηρον ἐπὶ τῇ κώπῃ  
 βραχύτατον, δακτύλιον ὅσον αὐ πλείω τριῶν.  
 7 ὡς δὲ ἀνελόμενος τὸ ξίφος ὁ Μενέλαος ἔλαθε  
 μεταστρέψας κατὰ τὸ τοῦ σιδήρου μέρος, τὸ  
 μικρὸν ἐκεῖνο ξίφος ὥσπερ ἀπὸ χηραμοῦ τῆς  
 κώπης κατατρίχει τοσοῦτον, ὅσον εἶχεν ἡ κώπη  
 τὸ μέγεθος· ὡς δὲ ἀνέστρεψεν εἰς τοῦμπαιν,  
 αὐθις ὁ σίδηρος εἴσω κατεδύετο. τοῦτ' οὖν δὲ ἄρα,  
 ὡς εἰκός, ὁ κακοδαίμων ἐκεῖνος ἐν τοῖς θεάτροις  
 ἐχρήσατο πρὸς τὰς κιβδηλόους σφαγὰς.

21. " Λέγω οὖν πρὸς τὸν Μενέλαον, \* Θεὸς ἡμῶν,  
 ἂν θέλῃς χρηστὸς γενέσθαι, συναγοιεύεται. δινη-  
 σίμεθα γὰρ καὶ τὴν κύρην σῶσαι καὶ τοὺς ληστὰς  
 2 λαθεῖν. ἄκουσαν δὲ ποίῳ τρόπῳ, δέρμα προ-  
 βάτου λαβόντες ὡς ὅτι ῥαδινώτατον συρρίψωμεν  
 εἰς σχῆμα βιβαντίου, μέτρον ὅσον γαστρὸς ἀν-  
 θρωπίνης, εἶτα ἐμπλήσαντες θηρείων σπλάγχχνων

<sup>1</sup> A connecting particle of some sort seems to be necessary to the sense, and Colke's *ad* is as good as any other.

was among the passengers one of those actors who recite Homer in the public theatres; he armed himself with his Homeric gear and did the same for his companions, and did his best to repel the invaders. Against the first comers of the attacking party they made a good fight, but several of the pirate boats coming up, the enemy sank the ship and murdered the passengers as they jumped off. They did not notice that a certain chest fell from the boat, and this, after the ship had gone to pieces, was washed ashore near us by the tide. Menelaus found it, and retiring with it—I was with him—expected that there might be something of value in it, and opened it. We saw there a cloak and a dagger; the latter had a handle about a foot<sup>1</sup> long with a very short blade fitted to it not more than three inches in length. Menelaus took out the dagger and casually turned it over, blade downwards, when the blade suddenly shot out from the handle so that handle and blade were now of equal size; and when turned back again, the blade sank back to its original length. This had doubtless been used in the theatre by that unlucky actor for sham murders.

31. “‘We shall have the help of Heaven,’ said I to Menelaus, ‘if you will shew yourself a good fellow; we shall be able to trick the robbers and save the girl. Listen to my plan. We must take a sheep’s skin, as thin a one as we can get, and sew it into the form of a pouch, about the size of a man’s belly; then we must fill it with some animal’s

<sup>1</sup> Literally, “four palm-breadths,” which may be taken more as three inches each, though perhaps in reality a little more. The *diures* or breadth of the finger (*transversus pollex*) may in the same way be taken as an inch.



καὶ αἵματος, τὴν πλαστὴν ταύτην γαστέρα  
 ῥάψωμεν, ὥς<sup>1</sup> μὴ ῥαδίως τὰ σπλάγχχνα  
 διεκπίπτοι, καὶ ἐνσκευάσαντες τὴν κύρην τοῦτον  
 τὸν τρόπον καὶ στολὴν ἔξωθεν περιβαλόντες  
 μίτραις τε καὶ ζώμασιν ἐνδοδυμένην, τὴν σκευὴν  
 αὐτὴν ἐπικρύψωμεν. πάντως δὲ καὶ ὁ χρησμὸς  
 ἡμῖν εἰς τὸ λαθεῖν χρήσιμος· ὁλοκλήρως<sup>2</sup> γὰρ  
 αὐτὴν ἐσταλμένην δι' αὐτῆς<sup>3</sup> ἀνατμηθῆναι μέσην  
 τῆς ἐσθῆτος λέγει ὁ χρησμός. ὁρᾷς τοῦτο τὸ  
 ξίφος ὡς ἔχει μηχανῆς· ἂν γὰρ ἐρείσῃ τις ἐπὶ  
 τινος σώματος, φεύγει πρὸς τὴν κόπην, ὥσπερ εἰς  
 κουλεάν· καὶ οἱ μὲν ὀρώντες δοκοῦσι βαπτίζεσθαι  
 τὸν σίδηρον κατὰ τοῦ σώματος, ὁ δὲ εἰς τὸν  
 χηραμὸν τῆς κόπης ἀνέθραψε, μόνην δὲ κατα-  
 λείπει τὴν αἰχμὴν, ὅσων τὴν πλαστὴν γαστέρα  
 τεμεῖν καὶ τὴν κόπην ἐν χαρῇ τοῦ σφαζομένου  
 τυχεῖν· κἂν ἀποσπάσῃ τις τὸν σίδηρον ἐκ τοῦ  
 τραύματος, καταρρεῖ πάλιν ἐκ τοῦ χηραμοῦ τὸ  
 ξίφος, ὅσων τῆς κόπης ἀνακουφίζεται τὸ μετέωρον  
 καὶ τὸν αὐτὸν τρόπον τοὺς ὀρώντας ἀπατᾷ· δοκεῖ  
 γὰρ τοσοῦτον καταβῆναι ἐν<sup>4</sup> τῇ σφαγῇ, ὅσων  
 ἄρῃσιν ἐκ τῆς μηχανῆς. τοίτων οὖν γενομένων,  
 οὐκ ἂν εἶδεῖεν οἱ λησταὶ τὴν τέχνην. τά τε γὰρ  
 ἔσχημα ἀπεκέκρυπται, τά τε σπλάγχχνα τῇ  
 σφαγῇ προσηδήσεται, ἅπερ ἡμεῖς ἐξελόντες ἐπὶ  
 τῷ βωμῷ βύσομεν. καὶ τὸ ἐντεῦθεν οὐκ ἔτι  
 προσίωσιν οἱ λησταὶ τῷ σώματι, ἀλλ' ἡμεῖς εἰς  
 τὴν σορὸν καταθήσομεν. ἀκήκοας τοῦ ληστάρχου  
 μικρῷ πρόσθεν εἰπόντος, δεῖν τι τολμηρὸν ἐπι-

<sup>1</sup> Hatcher proposed to insert *ἐν* after *ὥς*.

<sup>2</sup> A very ingenious restoration by Hatcher for the MSS. *κατακτείνω* & *σίδηρον*.

entrails and blood, sew up this sham stomach so that its contents cannot easily leak out, and fit her to it; by putting a dress outside and fastening it with bands and girdles we can thus hide the whole contrivance. The oracle is extremely useful to us for our stratagem, as it has ordered that she is to be fully adorned and must thus be ripped up through her clothes. You see the mechanism of this dagger; if it is pressed against a body, the blade retreats into the handle, as into a sheath; all those who are looking on think that it is actually plunged into the flesh, whereas it has really sprung back into the hollow of the handle, leaving only this point exposed, which is just enough to slit the sham stomach, and the handle will be flush with the thing struck: when it is withdrawn from the wound, the blade leaps forth from its cavity in proportion as the hilt is raised and deceives the spectators just as when it was plunged in: they think that so much of it penetrated at the stroke as now springs out by its mechanism. This being so, the robbers cannot perceive the trick, for the sheepskin is hidden away: at the blow the entrails will gush forth and we will take them and sacrifice them on the altar. After that the robbers will not approach the body, and we will put it into the coffin. You heard the robber-chief say a little while ago that you must give them some

<sup>2</sup> So Jacqz for *sch wärg*: the oracle did not speak of "this dress," but had simply indicated that the cut was to be made through her clothes.

<sup>3</sup> *zaweggen* is Gabel's restoration from the MSS. *zaweggen*.

δείξασθαι πρὸς αὐτούς· ὥστε ἔστι σοι προσελθεῖν αὐτῷ καὶ ὑποσχέσθαι ταύτην τὴν ἐπίδειξιν· ταῦτα λέγων, ἐδεόμην Δία Ξένιον καλῶν καὶ κοιῆς ἀναμιμνήσκων τραπέζης<sup>1</sup> καὶ κοιῆς ναυαγίας.

22. "Ὁ δὲ χρηστὸς οὗτος, 'Μέγα μὲν,' ἔφη, 'τὸ ἔργον, ἀλλ' ὑπὲρ φίλου, κἂν ἀποθανεῖν δεῖσθαι, καλὸς ὁ κίνδυνος, γλυκεὺς ὁ θάνατος.'
- 2 'Νομίζω δέ,' ἔφη, 'ἔξῃ καὶ Κλειτοφῶντα. ἡ γὰρ κόρη πυθομένη μοι καταλιπεῖν αὐτὸν εἶπε παρὰ τοῖς ἐαλωκόσι τῶν ληστῶν δεδεμένον· οἱ δὲ τῶν ληστῶν πρὸς τὸν λήσταρχον ἐκφυγόντες ἔλεγον πάντα ταῦς ὑπ' αὐτῶν εἰλημμένους τὴν εἰς τὸ στρατόπεδον μάχην ἐκπεφευγέαι· ὥστε ἀποκείσεται σοι παρ' αὐτῷ ἡ χάρις καὶ ἅμα ἐλεῆσαι κόρην ἀβλίαν ἐκ τοσούτου κακοῦ.'
- 3 ταῦτα λέγων πείθω, καὶ συνέπραξεν ἡ Τύχη ἐγὼ μὲν οὖν περὶ τὴν τοῦ μηχανήματος ἡμην σκευήν. ἄρτι δὲ τοῦ Μενελίου μέλλοντος τοῖς λησταῖς περὶ τῆς θυσίας λέγειν, ὁ λήσταρχος φθάσας κατὰ θαίματα, 'Νόμος ἡμῖν,' ἔφη, 'τοὺς πρωτομύστας τῆς ἱερουργίας ἀρχέσθαι, μάλιστα
- 4 ὅταν ἄνθρωπον καταθῇαι δέη. ὦρα τοίνυν εἰς αὐρίον σοι παρασκευάζεσθαι πρὸς τὴν θυσίαν· δεήσει δὲ καὶ τὸν σὸν οἰκίτην ἅμα σοὶ μυηθῆναι.'
- 5 'Καὶ μάλα,' οὗτος ἔφη, 'προθυμησόμεθα μηδενὸς ὑμῶν χεῖρους γενέσθαι, στείλαι δὲ ἡμᾶς αὐτοὺς δεήσει τὴν κόρην ὡς ἁρμοδίως πρὸς τὴν ἀνατομήν.' 'Τμῶν,' ὁ λήσταρχος ἔφη, 'τὸ
- 6 ἱερεῖον· στέλλομεν δὲ τὴν κόρην τὸν προειρη-

<sup>1</sup> καὶ χρηστῆς, which here appears in the MSS., seems to have crept in from the opening of the next chapter.

proof of your courage, so that you can now go to him and undertake this service as the proof required.' After these words I prayed, calling upon Zeus the god of strangers, remembering before him the common table at which we had eaten and our common shipwreck.

22. 'It is a great undertaking,' said this good fellow, 'but for a friend—even if one must perish—danger is noble and death sweet.' 'I think,' I added, 'that Clitophon also is still alive: the maiden told me that she had left him in bonds among the robbers' captives, and those of the band who had escaped to the robber-chief mentioned that their prisoners had all slipped out of the battle and reached the enemy's camp: you will thus be earning his warmest gratitude and at the same time rescue a poor girl from so cruel a fate.' He agreed with what I said, and Fortune favoured us. So I set about making the preparations for our stratagem, while Menelaus was just about to broach the subject of the sacrifice to the robbers, when the robber-chief by the instigation of Providence anticipated him, saying: 'It is a custom among us that those who are being initiated into our band should perform the sacred rites; particularly when there is a question of sacrificing a human being. It is time therefore to get yourself ready for to-morrow's sacrifice, and your servant will have to be initiated at the same time as yourself.' 'Certainly,' said Menelaus, 'and we shall try to show ourselves as good men as any of you. But it must be our business to arrange the maiden as may be most convenient for the operation.' 'Yes,' said the robber-chief, 'the victim is wholly your charge.' We therefore dressed her up in the manner I have

μένον τρόπον καθ' ἑαυτούς, καὶ θαρρεῖν παρε-  
κλευσάμεθα, διεξελεύοντες ἕκαστα, καὶ ὥς μένειν  
εἴσω τῆς σποροῦ χρή, καὶ θάπτον αὐτὴν ὁ ὕπνος  
ἀφῇ, τὴν ἡμέραν ἔνδον μένειν. "Ἦν δέ τι ἡμῖν  
ἐμποδίων γένηται, σῶζε σαυτὴν ἐπὶ τὸ στρατό-  
πέδον." ταῦτα εἰπόντες ἐξήγαγον αὐτὴν ἐπὶ τὸν  
βιωμόν<sup>1</sup> καὶ τὰ λοιπὰ οἶδας.

23. Ὡς οὖν ἤκουσα, πανταδαπὸς ἐγινόμεν καὶ  
διηπόρουν ὅ τι ποιήσω πρὸς τὸν Μενέλαον  
ἀντάξιον. τὸ δ' οὖν κοινότατον, προσπεσὼν  
κατησπαζόμεν καὶ προσεκύνουσ ὡς θεόν, καί  
μου κατὰ τῆς ψυχῆς ἄθροια κατεχεῖτο ἡδονή.  
2 ὥς δὲ τὰ κατὰ Λευκίππην εἶχέ μοι καλῶς,  
"Ὁ δὲ Κλεινίας," εἶπον, "τί γέγονεν;" ὁ δὲ  
Μενέλαος, "Οὐκ οἶδα," ἔφη. "μετὰ γὰρ τὴν  
ναυαγίαν εὐθὺς εἶδαν μὲν αὐτῶν τῆς κεφαλῆς  
3 λαβόμενοι, ὅποι δὲ κεχώρηκεν οὐκ οἶδα." ἀνεκώ-  
κυσα οὖν ἐν μέσῃ τῇ χαρᾷ. ταχὺ γὰρ ἐφθόνησέ  
μοι δαίμων τις τῆς καθαρᾶς ἡδονῆς. τὸν δὲ  
ἐμὲ<sup>2</sup> φαινόμενον οὐδαμοῦ, τὸν μετὰ Λευκίππην  
ἐμὸν δεσπότην, τοῦτον ἐκ πάντων κατέσχευ ἡ  
θάλασσα. ἵνα μὴ τὴν ψυχὴν μόνον ἀπολέσῃ,  
4 ἀλλὰ καὶ τὴν τεφρὴν. "Ὁ θάλασσα ἄγνωμον,  
ἐφθόνησας ἡμῖν ὀλοκλήρου τοῦ τῆς φιλανθρωπίας  
σου δριμάτος." ἄπιμεν οὖν εἰς τὸ στρατόπεδον

<sup>1</sup> It is not quite obvious why the (supposed) death of Clinias was Clitophon's fault, and editors have wished to alter the reading *ἐξ ἑαυτοῦ* for this reason. It is, however, possible to argue that, since Clinias did not originally intend to leave his home, and only embarked on the voyage to be Clitophon's companion, Clitophon was in some measure responsible for death encountered on that voyage.

previously described, apart from the others, and told her to be of good courage; we went through all the details with her, telling her to stay inside the coffin, and even if she awoke early from sleep, to wait inside until day appeared. 'If anything goes amiss with us,' we said, 'take flight to the hostile camp.' With these injunctions we led her out to the altar, and the rest you know."

23. On hearing this story I felt almost out of my senses, and was utterly at a loss how I could make any recompense to Menelaus for his great services to me. I adopted the commonest form of gratitude, falling at his feet, embracing him, and worshipping him as a god, while my heart was inundated with a torrent of joy. But now that all was well in the matter of Lencippe, "What has happened," I asked, "to Clinias?" "I do not know," said Menelaus. "Directly after the shipwreck I saw him clinging to the yard-arm, but I do not know whither he was carried." I gave a cry of sorrow even in the midst of my joy; for some god quickly grudged me unalloyed happiness; and now he that was lost through my doing, he who was everything to me after Lencippe, he of all men was in the clutches of the sea, and had lost not only his life,<sup>1</sup> but any hope of burial. "Unkindly ocean," I cried, "thus to deprive us of the full measure of the mercy thou hast shewn us!" We then returned all

<sup>1</sup> It is usual to explain this passage by referring to the belief common in the ancient world that the souls of those drowned at sea do not find a rest in the next world, but remain wandering about the waves. But *psuchē* can mean life as well as soul, so that the explanation suggested is not absolutely necessary.

κοιμῇ καὶ τῆς σκημῆς εἴσω παρελθόντες τῆς ἐμῆς, τὸ λοιπὸν τῆς νυκτὸς διετρίψαμεν, καὶ τὸ πρᾶγμα οὐκ ἔλαθε τοὺς πολλοίς.

24. Ἄμα δὲ τῇ ἑῷ ὄγῳ τὸν Μενέλαον τοῖς στρατηγῶ καὶ ἅπαντα λέγων· ὁ δὲ συνήδετο καὶ τὸν Μενέλαον ποιεῖται φίλον, πυνθάνεται δὲ, πᾶσιν δυνάμεις ἔστι τοῖς ἐναντίοις· ὁ δὲ ἔλεγε πᾶσαν ἐμπεπλησθαι τὴν ἐξῆς κώμην ἀνδρῶν ἀποσκευασμένων καὶ πολὺ συνηθροῖσθαι ληστή-  
 2 ρων, ὡς εἶπαι μυρίους. λέγει αὖν ὁ στρατηγός,  
 "Ἄλλ' ἡμῶν αὐταὶ πέντε χιλιᾶδες ἱκαναὶ πρὸς εἴκασιν τῶν ἐκείνων. ἀφίξονται δὲ ὅσον οὐδέπω πρὸς ταύταις ἕτεροι δισχίλιοι τῶν ἀμφὶ τὸ Δέλτα καὶ τὴν Ἥλίου πόλιν τεταγμένων ἐπὶ τοὺς  
 3 βαρβάρους." καὶ ἄμα λέγοντες αὐτοῦ παῖς εἰστρέχει τις, λέγων ἀπὸ τοῦ Δέλτα πρῶτορον ἦκειν τοῦκείθεν στρατοπέδον καὶ πέντε λέγειν ἄλλων ἡμερῶν διατρίβειν τοὺς εἰσχιλίους· τοὺς γὰρ βαρβάρους τοὺς κατατρέχοντας πεπαῦσθαι, μελλασίης δὲ ἦκειν τῆς θυμύμεως, τὸν ὄρνιν αὐτοῖς ἐπιδημῆσαι τὸν ἱερόν, φέροντα τοῦ πατρὸς τὴν ταφήν· ἀνάγκην δὲ εἶναι τὴν ἔξοδον ἐπισχεῖν τοσαύτων ἡμερῶν.

25. "Καὶ τίς ὁ ὄρνις οὗτος, ὅστις," εἶπεν, "τοσαύτης τιμῆς ἡξίωται; ποῖαν δὲ καὶ κομίζει ταφήν;" "Φοῖνιξ μὲν ὁ ὄρνις ὄνομα, τὸ δὲ γένος Ἀιθίοψ, μέγεθος κατὰ ταῶν τῇ χροίᾳ ταῶς ἐν  
 4 κάλλει δεύτερος. κεκέρασται μὲν τὰ πτερὰ

<sup>1</sup> The MSS. reading, ἀνέγειν δὲ ὅσον, is hardly Greek, and I have slightly preferred the ἀνάγειν δὲ ὅσον of Hercher to the ἀνάγειν δὲ πᾶσαν of Jacobs.

together to the camp, and entering my tent passed the rest of the night there, and our adventures soon became the common property of the army.

24. At early dawn I took Menelaus to the general and told him the whole story; he was delighted to hear it, and made him one of his companions. To his enquiry as to the size of the enemy's forces, Menelaus replied that the whole of the village before us was full of desperate fighters, and that the rubber-camp was so thickly manned that they must amount to ten thousand. "But these five thousand of ours," replied the general, "are a match for twenty of theirs, and besides that, very shortly another two thousand will arrive of the troops stationed in the Delta and about Heliopolis ready to fight against these savages." While he was still speaking, a courier arrived, saying that a messenger had arrived from the camp in the Delta with the news that the two thousand would have to wait for five more days; they had been successful in repelling the incursions of the savages, but just as the force was ready to start, their Sacred Bird had arrived, bearing with him the sepulchre of his father, and they had therefore been compelled to delay their march for that space of time.

25. "What bird is that," said I, "which is so greatly honoured? And what is this sepulchre that he carries?" "The bird is called the Phoenix;" was the answer, "he comes from Ethiopia, and is of about a peacock's size, but the peacock is inferior to him in beauty of colour. His wings are a mixture of gold and



- χρυσῷ καὶ πορφύρᾳ· αὐχεῖ δὲ τὸν Ἥλιον  
 θεσπότην καὶ ἡ κεφαλὴ μαρτυρεῖ, ὅστεφάνωσε  
 γὰρ αὐτὴν κύκλος εὐφυῆς ἡλίου δέ ἐστιν ὁ τοῦ  
 5 κύκλου στέφανος εἰκῶν. κυανέος ἐστίν, ῥόδους  
 ὁμφορῆς, εὐαῖδός τὴν θέαν, ἡκτῖσι κομᾷ, καὶ  
 εἰσιν αὐταὶ πτερῶν ἀνατολαί. μερίζονται δὲ  
 αὐτοῦ Αἰθίοπες μὲν τὴν ζωὴν, Αἰγύπτιοι δὲ τὴν  
 3 τελευτήν· ἐπειδὴν γὰρ ἀποθνήσκῃ (σὺν χρόνῳ δὲ  
 τοῦτο πάσχει μακρῷ), ὁ παῖς αὐτὸν ἐπὶ τὸν  
 Νεῖλον φέρει, σχεδιάσας αὐτῷ καὶ τὴν ταφήν.  
 σκύρρηι γὰρ βῶλον τῆς εὐνδεστιάτης, ὅσαν  
 ἱκανὸν πρὸς ὀρικθὸς ταφήν, ὁρύττει τε τῷ  
 στόματι καὶ κοιλαίνει κατὰ μέσσην, καὶ τὸ ὄρυγμα  
 5 θήκη γίνεται τῷ νεκρῷ. ἐνθεὶς δὲ καὶ ἐναρμόσας  
 τὸν ὄρειν τῇ σορῷ, καὶ κλείσας<sup>1</sup> τὸ χύσμα  
 γλήνῳ χώματι, ἐπὶ τὸν Νεῖλον οὕτως ἵπταται  
 τὸ ὄρυγμα φέρων. ἔπεται δὲ αὐτῷ χερὸς ἄλλων  
 ὀρυθίων ὥσπερ ὀρυθίων καὶ δοικον ὁ ὄρνις  
 ἀποδημιῶντι βασιλεῖ, καὶ τὴν πόλιν οὐ πλανᾷται  
 11 τὴν Ἥλιου ὀρυθὸς αὐτῇ μετοικία νεκροῦ. ἔστη-  
 κεν οὖν ἐπὶ μετεώρου σκοπῶν καὶ ἐκδέχεται  
 τοὺς προπόλους τοῦ θεοῦ. ἔρχεται δὴ τις ἱερεὺς  
 Αἰγύπτιος, βιβλίων ἐξ ἡδύτων φέρων, καὶ δοκιμί-

<sup>1</sup> Since *verbi* is here necessary, and *κλείσας* seems the best suggestion, restored by Jacobs from the MSS. etc.

<sup>2</sup> "In aspect," says Pliny (*H. N.* x. 2), "he is as big as an eagle: his colour, as yellow and bright as gold (namely, all about the neck): the rest of the body a deep red purple: the tail azure blue, intermingled with feathers among, of rose

scarlet<sup>1</sup>; he is proud to acknowledge the Sun as his lord, and his head is witness of his allegiance, which is crowned with a magnificent halo—a circular halo is the symbol of the sun. It is of a deep magenta colour, like that of the rose, of great beauty, with spreading rays where the feathers spring. The Ethiopians enjoy his presence during his life-time, the Egyptians at his death; when he dies—and he is subject to death after a long period of years—his son makes a sepulchre for him and carries him to the Nile. He digs out with his beak a ball of myrrh of the sweetest savour and hollows it out in the middle sufficiently to take the body of a bird; the hollow that he has dug out is employed as a coffin for the corpse. He puts the bird in and fits it into the receptacle, and then, after sealing up the cavity with clay, flies to the Nile, carrying with him the result of his labours. An escort of other birds accompanies him, as a bodyguard attends a migrating king, and he never fails to make straight for Heliopolis, the dead bird's last destination. Then he perches upon a high spot and awaits the coming of the attendants of the god<sup>2</sup>; an Egyptian priest goes out, carrying with him a hook from the sacred shrine, and assures himself that he is the genuine bird from his likeness to

carnation colour, and the head bravely adorned with a crest and plumage finely wrought; having a tuft and a plume thereupon, right fair and goodly to be seen." Cf. also Herodotus ii. 73, from which most of the details in the rest of this chapter are taken.

<sup>1</sup> The Sun—worshipped in Heliopolis, the Sun's City. Pliny's account is very similar, except that he makes the dying bird construct his own coffin, and be carried by his offspring to a city of the Sun in the direction of Panchaea (Socotra?), an Arabian isle in the Red Sea.

## ACHILLES TATIUS

- 7 ξει τὸν ὄρνιν ἐκ τῆς γραφῆς. ὁ δὲ οἶδεν ἀπιστοῦ-  
 μενος καὶ τὰ ἀπόρρητα φαίνει τοῦ σώματος καὶ  
 τὸν νεκρὸν ἐπιδείκνυται καὶ ἐστὶν ἐπιτύφιος  
 σοφιστής. ἱερέων δὲ παῖδες Ἥλίου τὸν ὄρνιν τὸν  
 νεκρὸν παραλαβόντες θάπτουσι. ζῶν μὲν οὖν  
 Λιβύῳ ἐστὶ τῇ τροφῇ, ἀποθανὼν δὲ Λιγύπτιος  
 γίνεται τῇ ταφῇ."

# BOOK III, 25

the picture which he possesses. The bird knows that he may be doubted, and displays every part, even the most private, of his body. Afterwards he exhibits the corpse and delivers, as it were, a funeral panegyric on his departed father; then the attendant-priests of the Sun take the dead bird and bury him. It is thus true that during life the Phoenix is an Ethiopian by right of nurture, but at his death he becomes an Egyptian by right of burial."

## Δ'

1. Ἔδοξεν οὖν τῷ στρατηγῷ, μαθόντι τὴν τε τῶν ἐναντίων παρασκευὴν καὶ τὴν τῶν συμμάχων ἀναβολήν, εἰς τὴν κώμην ἀναστρέψαι πάλιν, ὅθεν περ ἐξορμήσαμεν, ἔστ' ἂν οἱ σύμμαχοι παραγίνωνται· ἡμεῖς δὲ τις οἶκος ἀπετίτακτο ἅμα τῇ Λευκίππῃ μικρὸν ἀνωτέρω τῆς τοῦ
- 2 στρατηγοῦ καταγωγῆς. καὶ ὡς εἶπω παρήλθον, περιπτύζαμενος αὐτὴν εἰς τε ἡμῶν ἀνδρίζεσθαι. ὡς δὲ αὖκ ἐπέτρεπε, "Μέγχοι πάτε," εἶπον,
- 3 "Χηρεύομεν τῶν τῆς Ἀφροδίτης ὀργίων; οὐχ ὀρᾷς οἷα ἐκ παρελόντος γίνεται; ναυαγία, καὶ ληστοίαι, καὶ θυσιῖαι, καὶ σφαγαί; ἀλλ' ἔως ἐν γαλήνῃ τῆς Τύχης ἐσμέν, ἀποχρησώμεθα τῷ καιρῷ, πρὶν ἢ χαλεπώτερον ἡμᾶς ἐπισχεῖν." ἢ δέ, "Ἄλλ' αὖ θέμις," ἔφη, "τοῦτο ἤδη γενέσθαι,
- 4 ἢ γὰρ μοι θεὸς Ἄρτεμις ἐπιστάσα πρῶτον κατὰ τοὺς ὕπνου, ὥτε ἔκλαιον μέλλουσα σφαγῆσθαι. 'Μὴ νῦν,' ἔφη, 'κλαῖε· οὐ γὰρ τεθνήξῃ· βοηθὸς γὰρ ἐγὼ σοι παρέσομαι· μενεῖς δὲ παρθένος, ἔστ' ἂν σε νυμφοστολήσω· ἄξεται δὲ σε ἄλλος
- 5 οὐδείς ἢ Κλειτοφῶν.' ἐγὼ δὲ τῇ μὲν ἀναβολῇ ἠχθρόμην, ταῖς δὲ τοῦ μέλλοντος ἐλπίσιν ἠδόμην." ὡς δὲ ἤκουσα τὸ ὄναι, ἀναμιμνήσκομαι προσ-

<sup>1</sup> In previous editions and translations Lasciப்பு's speech has been brought to an end with the pronouncement of Artemis, and the following sentence (I was disappointed . . .)

## BOOK IV

1. When the general heard of the amount and equipment of his adversaries' forces as well as the delay of his own succours, he decided to turn back to the village whence we had set out until the reinforcements should appear. Leucippe and I had a house assigned to us a little beyond the general's lodging. After entering it, I took her in my arms and desired to exercise the rights of a husband; but as she would not allow me to do so, "How long," said I, "are we to be deprived of the rites of Aphrodite? Do you take no account of all our mishaps and adventures, shipwrecks, robbers, sacrifices, murders? While we are now in Fortune's calm, let us make good use of our opportunity, before some other more cruel fate impedes us." "No," said she, "this cannot be now at once. Yesterday, when I was weeping at the thought of my coming sacrifice, the goddess Artemis stood before me in a dream and said, 'Weep no more; thou shalt not die, for I will be thy helper, but thou must remain a virgin, until I deck thee as bride, and none other than Clitophon shall be thy spouse.' I was disappointed to hear that our happiness must thus be postponed, but glad for the hopes of the future." Hearing her dream, I remembered that

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made the beginning of Clitophon's reflections; but on the whole it seems slightly preferable to make Leucippe speak as far as the word "future."

6 μοιον ἰδὼν ἐνύπνιον· ἐδόκουν γὰρ τῇ παρελθούσῃ  
 νεκτὶ νεὸν Ἀφροδίτης ἰδεῖν καὶ τὸ ἄγαλμα ἔνδον  
 εἶναι τῆς θεοῦ· ὥς δὲ πλησίον ἐγενόμην προσευξά-  
 7 μενος, κλεισθῆναι τὰς θύρας. ἀθυμαῶντι δὲ μοι  
 γυναῖκα ἐκφανῆναι κατὰ τὸ ἄγαλμα τὴν μορφήν  
 ἔχουσαν, καὶ "Νῦν," εἶπει, "οὐκ ἔξεστί σοι  
 παρελθεῖν εἰσω τοῦ νεώ· ἦν δὲ ὑλίων ἀναμείνης  
 χρόνον, οὐκ ἀνοίξω σοι μόνον, ἀλλὰ καὶ ἱερέα  
 8 σε ποιήσω τῆς θεοῦ." καταλέγω δὴ τοῦτο τῇ  
 Λευκίππῃ τὸ ἐνύπνιον καὶ οὐκέτι ἐπιχειροῦν  
 βιάζεσθαι· ἀναλογιζόμενος δὲ τὸν τῆς Λευκίππης  
 ὄνειρον, οὐ μετρίως ἐταραττόμην.

2. Ἐν ταύτῃ δὴ Χαρμίδης, τοῦτο γὰρ ἦν ὄνομα  
 τῷ στρατηγῷ, ἐπιβύλλει τῇ Λευκίππῃ τὸν ὀφθαλ-  
 μόν, ἀπὸ τισαύτης ἀφορμῆς αὐτὴν ἰδὼν· ἔτυχον  
 ποτάμιον ὕψιον ἀνδρες τεθιρακότες θέας ἄξιον·  
 ἵππον δὲ αὐτῶν τοῦ Νείλου καλοῦσιν οἱ Λίγυπ-  
 2 τιοι. καὶ ἔστι μὲν ἵππος, ὡς ὁ λόγος βούλεται,  
 τὴν γαστέρα καὶ τοὺς πόδας, πλὴν ὅσον ἐν χηλῇ  
 σχίζει τὴν ὀπλήν· μέγεθος δὲ κατὰ τὸν βοῦν τὸν  
 μέγιστον· οὐρὰ βραχεῖα καὶ ῥιπὴ τριχῶν, ὅτι  
 3 καὶ τὸ λοιπὸν τοῦ σώματος οὕτως ἔχει· κεφαλὴ  
 περιφερὴς, οὐ σμικρά· ἐγγὺς ἵππου παρειά·  
 μυκτὴρ ἐπὶ μέγα κεχηρῶς καὶ πνέων πυρῶδη  
 καπνόν, ὡς ἀπὸ πυγῆς πυρός· γένυς εὐρεία, ὅση  
 καὶ παρειά, μέχρι τῶν κροτάφων ἀνοίγει τὸ  
 στόμα. ἔχει δὲ καὶ κυνόδοντας καμπύλους, κατὰ  
 μὲν τὴν ἰδέαν καὶ τὴν θέσιν ὡς ἵππος,<sup>1</sup> τὸ δὲ  
 μέγεθος εἰς τριπλάσιον.

<sup>1</sup> Jacuba was probably right when he wished to alter this into εὐρύς, though I have not actually made the change in the text. It is much more likely that the teeth resembled a lion's tusks (εὐρύς in their size) than those of a horse.

I too had had a similar vision; during the night just past I thought I saw before me Aphrodite's temple and the goddess's image within it; but when I came near to make my prayers, the doors were shut. I was distressed at this, but then a woman appeared exactly like the statue, saying; "At present you cannot enter the temple, but if you wait for a short time, I will not only open it to you but make you a priest of the goddess." I related this dream to Leneippe and did not continue my attempts to constrain her, and yet, when I considered and compared Leneippe's own dream, I was not a little disturbed.

2. Meanwhile Chaernides (that was the general's name) cast his eyes upon Leneippe, and this is how the business began. It so happened that some men were chasing a river-beast that is well worth seeing—the Nile-horse,<sup>1</sup> as the Egyptians call it. It is like a horse, or so the account of it runs, as regards its belly and its feet, except that it has cloven hooves; it is about the size of the largest kind of ox; and it has a tail both short and hairless, as is indeed the rest of its body. Its head is round, and of considerable size, with its cheeks like those of a horse; its nostrils wide and breathing out hot vapour,<sup>2</sup> as from a spring of fire; its jaws enormous as its cheeks, and its mouth gaping open right up to its temples; its eye-teeth crooked, in shape and position like those of a horse, but about three times as big.

<sup>1</sup> The whole of this chapter is of course a distorted picture of the hippopotamus.

<sup>2</sup> Compare Job xli. 10 *agg.* with this passage.



3. Καλεῖ δὴ πρὸς τὴν θεάν ἡμᾶς ὁ στρατηγός·  
καὶ ἡ Λευκίππη συμπάρῃν. ἡμοῖς μὲν οὖν ἐπὶ  
τὸ θηρίον τοὺς ὀφθαλμοὺς εἶχαμεν, ἐπὶ τὴν  
Λευκίππην δὲ ὁ στρατηγός· καὶ εὐθὺς ἐπλάκει.  
2 βουλόμενος οὖν ἡμᾶς παραμένειν ἐπὶ πλείστον,  
ἵν' ἔχει τοῖς ὀφθαλμοῖς αὐτοῦ χαρίζεσθαι, περι-  
πλοκᾶς ἐξήτει λόγων· πρῶτον μὲν τὴν φύσιν  
τοῦ θηρίου καταλέγων, εἶτα καὶ τὸν τρόπον  
τῆς ἄγρας. ὥς ἐστι μὲν ἐδὴφαγώτατον καὶ  
ποιεῖται τροφὴν ὅλου λήϊον, ἀπάτη δὲ πάσχει  
3 τὴν ἄγραν. "Ἐπιτηρήσαντες γὰρ αὐτοῦ τὰς  
διατριβάς, ὄρυγμα ποιησάμενοι, ἐπικαλύπτουσιν  
ἀνωθεν καλύμη καὶ χώματι· ὑπὸ δὲ τὴν τῶν  
καλύμων μηχανὴν ἱστάναι κύτω ξύλινον οἶκημα  
τὰς θύρας ἀνεργγμένον εἰς τὸν ὄρεφον τοῦ βύθρου,  
4 καὶ τὴν πτώσιν τοῦ θηρίου λοχᾶν· τὸν μὲν γὰρ  
ἐπιβάντα φέρεσθαι εὐθὺς καὶ τὸ οἶκημα φωλεοῦ  
δίκην ὑποδέχεσθαι καὶ τοῖς κυνηγέταις ἐκθο-  
ρόντας εὐθὺς ἐπικλείειν τοῦ πώματος τὰς θύρας  
καὶ ἔχειν οὕτω τὴν ἄγραν, ἐπεὶ πρὸς γε τὸ  
5 καρτερόν οὐδεὶς ἂν αὐτοῦ κρατήσῃε βία. τὰ  
τε γὰρ ἄλλα ἐστὶν ἀλκιμώτατος καὶ τὸ δέρμα, ὥς  
ὀράτε, φέρει παχὺ<sup>1</sup> καὶ οὐκ ἐθέλει πείθεσθαι  
σιδήρου τραύματι, ἀλλ' ἐστίν, ὥς εἰπεῖν, ἐλέφας  
Λιβύπτιος. καὶ γὰρ δεύτερον φαίνεται εἰς ἀλκὴν  
ἐλέφαντος Ἰνδοῦ.

4. Καὶ ὁ Μενέλαος. "Ἡ γὰρ ἐλέφαντα," εἶπεν,  
"ἤδη τεθέασαί ποτε;" "Καὶ μάλα," ὁ Χαρμίδης  
εἶπεν, "καὶ ἀκήκκα παρὰ τῶν ἀκριβοῶς εἰδύτων  
τῆς γενέσεως αὐτοῦ τὸν τρόπον ὥς παράδοξος."  
2 "Ἄλλ' ἡμεῖς γε οὐκ εἶδομεν εἰς ταύτην," εἶπεν ἐγώ,

<sup>1</sup> MSS. τραχύ, rough. The correction is due to Henschel.

3. The general called us to watch the spectacle, and Leucippe was with us. We kept our eyes fixed on the animal, the general kept his on Leucippe, and he was straightway Love's prisoner. Desiring to keep us by him as long as possible, in order thus to feast his eyes, he spun out his conversation about the beast; first he described its appearance and character, and then the way it is captured. It is the greediest of all animals, sometimes taking a whole field of corn at a meal, and it is caught by strategy. "The huntsmen," he said, "observe its tracks, and then dig a pit, roofing it in with straw and earth; under this arrangement of thatch they place at the bottom a wooden box with its cover open up to the top of the pit, and wait for the beast to fall in. When it arrives, in it tumbles, and the box receives it like a trap; the huntsmen then rush out and close the lid and thus gain possession of their prey, since he is so strong that no one can master him by mere force. Not only is he extremely strong, but his hide, as you may see, is of great thickness, and cannot be penetrated by the steel.<sup>1</sup> He is, so to speak, the elephant of Egypt, and indeed in strength he is only second to the Indian elephant."

4. "Why," said Menelaus, "have you ever seen an elephant?" "Certainly," replied Charmides, "and I have heard from experts the extraordinary circumstances connected with its birth." "We," said I, "have never seen one up to this time,

<sup>1</sup> "I shoot the hippopotamus with bullets made of platinum, because, if I use leaden ones, his hide is sure to flatten 'em."

- "τὴν ἡμέραν, ὅτι μὴ γραφῇ." "λέγοιμ' αὖ  
ὁμῶν," εἶπε. "καὶ γὰρ ἄγομεν σχολήν. κυεῖ  
μὲν αὐτὸν ἡ μήτηρ χροαιώτατον δέκα γὰρ  
ἔμηναι τοῖς πλείττοις τὴν σπορὴν· μετὰ δὲ τασαύτην  
ἐτῶν περίοδον τίεται, ὅταν ὁ τέκος γέρων γένηται.
- 3 διὰ τοῦτο, οἴμαι, καὶ ἀποτελεῖται μέγας τὴν  
μορφὴν, ἄμαχος τὴν ἀλκῇ, πύλινος τὴν βιοσίῃ,  
βραδύς τὴν τελευτήν· βιοῦν<sup>1</sup> γὰρ αὐτὸν λέγουσιν
- 4 ὑπὲρ τὴν Ἰσχιόδου κορώνην. τοιαύτη δὲ ἐστὶν  
ἐλέφαντος ἡ γένεσις. οἷα τοῦ βροῦς ἡ κεφαλὴ· σὺ  
μὲν γὰρ ἂν ἰδὼν εἴποις κέρας ἔχειν αὐτὸ τὸ στόμα  
διπλοῦν· ἐστὶ δὲ ταῦτο ἐλέφαντος καμπύλος  
ὁδός. μεταξὺ δὲ τῶν ὀδόντων ἀνίσταται<sup>2</sup> αὐτῷ  
προβοσκίς, κατὰ σύλπιγγα μὲν καὶ τὴν ὄψιν  
καὶ τὸ μέγεθος, εὐπειθής δὲ τῶν πρὸς τὸν
- 5 ἐλέφαντα· προνομεύει γὰρ αὐτῷ τὰς βοσκὰς  
καὶ πᾶν ὃ τι ἂν ἐμποδῶν εὖρη σιτίον· εἰς μὲν  
γὰρ ἡ ὄψιν ἐλέφαντος, ἐλαβέ τε εὐθύς καὶ  
ἐπιπτυχθεῖσα κίττω πρὸς τὴν γένυν τῷ στόματι  
τὴν τροφὴν διακονεῖ· ἂν δέ τι τῶν ὑβριστεύων<sup>3</sup>  
ἴδῃ, τοῦτόν περιβάλλει, κύκλῳ τὴν ἄγρην περι-  
σφένχας καὶ τὸ πᾶν ἀνεκαύψισε καὶ ὠρεξεν ἄνω
- 6 δῦρον θρασυῖν. ἐπικύβηται γὰρ τις αὐτῷ  
ἀνὴρ Αἰθίοψ, καινὸς ἐλέφαντι ἵππευς ὢν· καὶ  
κολληκεῖ καὶ φοβεῖται καὶ τῆς φωνῆς αἰσθάνε-

<sup>1</sup> So Coblenz for the MSS. βίον γὰρ αὐτοῦ καὶ αὐτῷ.

<sup>2</sup> So Heccher for MSS. ἀνίσταται.

<sup>3</sup> Jacobs' suggestion for ὑβριστεύων of the MSS. Heccher would have preferred ἀβρυσταί, but the alteration is violent and the sense not greatly improved.

except in a picture." "In that case," he said, "I will describe it to you, as we have plenty of time. The female has a long period of pregnancy; for she takes ten years<sup>1</sup> to give form to the seed in her womb, and after that period she brings forth, her offspring being thus already old. This is the reason, I imagine, that he grows in the end to such an enormous bulk, is unconquerable by reason of his strength, and is so long-lived and slow to come to his end; they say that he lives longer than the crow in Hesiod." The elephant's jaw is like the head of an ox, because to the observer his mouth appears to have two horns; these are, however, in reality the elephant's carved tusks. Between them grows his trunk, in appearance and size not unlike a trumpet, and very convenient for all that the beast may require; it takes up his food for him or anything that he finds to eat; if it is proper nutriment for an elephant, he takes it at once, and then bending inwards towards his jaw, delivers it to his mouth; but if he sees that it is anything too rich for him, he seizes it, twists up his find in a circle, raises it on high, and offers it as a gift to his master. This master is an Ethiopian who sits on his back, a sort of elephant horseman; the beast fawns on him and fears him, and attends to his voice and submits to

<sup>1</sup> Pliny, *H. N.* viii. 10. "The common sort of men think that they go with young for ten years, but Aristotle that they go but two years."

<sup>2</sup> Although the extant works of Hesiod, as we have them, do not include this allusion, we fortunately have a reference to it in Pliny, and Hesiod's exact words preserved to us in Plutarch, *de defectu orationum* (*Morals*, 415c):

ἄνθρωποι τὰς ἡμέρας ἑκατὸν καὶ πενήντα ζῶσιν  
ὡς πενὴν ἔτην αἶσαν.

Nine ages of men in their flower doth live  
The cawing crow.

7 ται καὶ μαστίζοντος ἀνέχεται· ἡ δὲ μάλιστα αὐτῷ  
 πέλκεος σιδηροῦς. εἶδον δὲ ποτε καὶ θέαμα  
 καινόν· ἀνὴρ Ἕλληνα ἐνέθηκε τὴν κεφαλὴν κατὰ  
 μέσσην τοῦ θηρίου τὴν κεφαλὴν· ὁ δὲ ἐλέφας  
 ἐκεχήμεναι καὶ περιήσθαι τὸν ἄνθρωπον ἐγκεί-  
 μενον. ἀμφότερα οὖν ἐθαύμαζον, καὶ τὸν ἄνθρω-  
 πον τῆς εὐτολμίας καὶ τὸν ἐλέφαντα τῆς  
 8 φιλανθρωπίας. ὁ δὲ ἄνθρωπος ἔλεγεν ὅτι καὶ  
 μισθὸν εἶη δεδωκώς τῷ θηρίῳ· προσπνεῖν γὰρ  
 αὐτῷ καὶ μόνον οὐκ ἄρωμάτων Ἰνδικῶν· εἶναι δὲ  
 καὶ κεφαλῆς νοσούσης φάρμακον. οἶδεν οὖν τὴν  
 θεραπείαν ὁ ἐλέφας καὶ προῖκα οὐκ ἀνοίγει τὸ  
 στόμα, ἀλλ' ἐστὶν ἰατρὸς ὑλαζών καὶ τὸν μισθὸν  
 πρῶτον αἰτεῖ. κἄν δῷς, πείθεται καὶ παρέχει τὴν  
 χάριν καὶ ἅπλοϊ τὴν γένυν καὶ τοσοῦτον ἀνέχεται  
 κεχηνώς, ὅσον ὁ ἄνθρωπος βούλεται· οἶδε γὰρ ὅτι  
 πέπρακε τὴν ὁδμήν.

5. "Καὶ πάθεν," ἔφην, "οὕτως ἀμόρφω θηρίῳ  
 τοσαύτη τῆς εὐωδίας ἡδονή;" "Ὅτι," ἔφη Χαρ-  
 μίδης, "τοιαύτην ποιεῖται καὶ τὴν τραφὴν. Ἰνδῶν  
 γὰρ ἡ γῆ γέλτων ἡλίον· πρῶτοι γὰρ ἀνατέλλοντα  
 τὸν θεὸν ὁρῶσιν Ἰνδοί, καὶ αὐτοῖς θερμότερον  
 τὸ φῶς ἐπικάθηται, καὶ τηρεῖ τὸ σῶμα τοῦ πυρὸς  
 2 τὴν βαφὴν. γίνεται δὲ παρὰ τοῖς Ἕλλησιν  
 ἄνθος Λιβύιοπος χρυαῖς· ἐστὶ δὲ παρ' Ἰνδοῖς  
 οὐκ ἄνθος ἀλλὰ πέταλον, οἷα παρ' ἡμῖν τὰ πέταλα  
 τῶν φυτῶν· ὁ ἐκεῖ<sup>1</sup> μὲν κλέπτει<sup>2</sup> τὴν πνοὴν καὶ

<sup>1</sup> The MSS. have *κλέπτει*, which cannot be construed. The alteration is due to Jacobs.

<sup>2</sup> Jacobs' insertion (it was perhaps present in the MS. translated by della Cava): without it the sense is not satis-  
 factory.

<sup>3</sup> Thus Cobet for MSS. *καίεται*.

be beaten by him, the instrument with which he is beaten being an iron axe. I once saw an extraordinary sight; there was a Greek who had put his head right into the middle of the animal's jaws; it kept its mouth open and breathed upon him as he remained in that position. I was surprised at both, the audacity of the man and the amiability of the elephant; but the man told me that he had in fact given the animal a fee for it, because the beast's breath was only less sweet than the scents of India, and a sovereign remedy for the headache. The elephant knows that he possesses this power of healing, and will not open his mouth for nothing; he is one of those rascally doctors that insist on having their fee first. When you give it him, he graciously consents, stretches open his jaws, and keeps them agape as long as the man desires; he knows that he has let out on hire the sweetness of his breath."

5. "From what source," said I, "does this ugly beast get this delightful scent of his?" "From the character of his food," said Charmides. "The country of the Indians is close to the sun: they are the first to see the sun-god rising; his rays are very hot when they strike them, and their body preserves the tint due to exposure to his fire.<sup>1</sup> We Greeks have a certain flower as dark as a negro's skin: in India it is not a flower, but a leaf, such as we find on trees in our country: there, it conceals its

<sup>1</sup> Ovid, *Met.* li. 235 (of Phaethon's fatal drive):—

The Ethiopians at that time (as men for truth uphold)

—The blood by fires of that same heat drawn to the outer part

And there must from that time forth—became so black and brown.

τὴν ἐδμήν αὐκ ἐπιδείκνυται· ἡ γὰρ ἀλαζονεύεσθαι  
 πρὸς τοὺς εἰδότες ἀκρεῖ τὴν ἡδονὴν ἢ τοῖς πολίταις  
 φθοναί. ἂν δὲ τῆς γῆς μικρὸν ἐξοικήσῃ καὶ  
 ὑπερβῇ τοὺς ὄρους, ἀναίγει τῆς κλασπῆς τὴν  
 ἡδονὴν καὶ ἄνθος ἀντὶ φύλλου γίνεσθαι καὶ τὴν  
 ἡδμήν ἐνδύεται. μέλαν τοῦτο ῥόδον Ἰνδῶν· ἔστι  
 δὲ ταῖς ἐλέφασσι σιτίον, ὥς τοῖς βουσι παρ' ἡμῶν  
 ἡ πῶα. ἄτε οὖν ἐκ πρώτης γονῆς αὐτῷ τραφεῖς,  
 ὁδωδὲ τε πᾶς κατὰ τὴν τροφήν καὶ τὸ πνεῦμα  
 πέμπει κῆτωθεν εὐωδέτατον, ὃ τῆς πνοῆς αὐτῷ  
 γέγονε πηγή."

θ. Ἐπεὶ οὖν ἐκ τῶν λόγων ἐπηλλείγηνμεν τοῦ  
 στρατηγοῦ, μικρὸν διαλείπων, ὅτι οὐ δύναται τις  
 τραφεῖς ἀνέχεσθαι θλιβόμενος τῷ πυρί, τὸν  
 Μενέλαον μεταπέμπεται, καὶ τῆς χειρὸς λαβό-  
 μενος λέγει· "Ἀγαθὸν εἰς φιλίαν οἰδῶ σε ἐξ ὧν  
 ἐπραξας εἰς Κλειτοφῶντα· καί μὲ δὲ εὐρήσεις οὐ  
 χεῖρονα. δέομαι δὲ παρὰ σοῦ χάριτος, σοὶ μὲν  
 ῥαδίας, ἐμοὶ δὲ ἀνασώσεις τὴν ψυχὴν, ἂν θέλῃς.  
 Λευκίππῃ με ἀπολώλεκε· σῶσον δὲ σύ. ὀφεί-  
 λεται σοι παρ' αὐτῆς ζωῆγρια, μισθὸς δὲ σοὶ μὲν  
 χρυσοὶ πεντήκοντα τῆς διακονίας, αὐτῇ δέ, ὅσους  
 ἂν θέλῃ." λέγει οὖν ὁ Μενέλαος· "Τοὺς μὲν  
 χρυσοὺς ἔχε καὶ φύλαττε τοῖς τὰς χάριτας  
 πιπρῖσκουσιν· ἐγὼ δὲ φίλος ὢν, πειράσσομαι  
 γενέσθαι σοι χρήσιμος." ταῦτα εἰπὼν ἔρχεται

<sup>1</sup> This remarkable plant is said to be simply the clove.  
 Its Greek name κορυφῶλον, which some think derived from

fragrance and gives no evidence of its scent: for it either hesitates to vaunt its qualities before those who know them well, or grudges them to those of its own country. But if it remove but a little from its own habits and pass the borders of its own land, it throws open the sweetness that it has hidden, turns into a flower instead of a leaf, and becomes invested with scent. This is the black rose of the Indians; it is the food of the elephant, as is grass to our oxen. Nurtured on it from birth, the whole animal acquires the scent of its food and sends forth its breath endowed with the sweetest savour—its breathing is the origin of its fragrance."<sup>1</sup>

6. Not very long after the general had made an end of these stories (for he who has suffered Cupid's attack cannot long endure torture in his fire), he sent for Menelaus and took him by the hand, saying: "Your services to Clitophon shew that you have a genius for friendship; and you shall find the same in me. I ask of you a favour which is quite easy for you to perform; and by granting it you can save my life, if you will. Leucippe is the death of me; do you come to the rescue. She is already in your debt for saving her life; your reward for the service you can do me will be fifty pieces of gold, while she can have as much as she likes." "No," said Menelaus, "keep your money for those who make their friendship a matter of barter; I, who am already your friend, will try to be of service to you." With these words, he

on Eastern word *قزنفول*, *qarnufol*, alleged to appear to have a Greek origin ("out-leaf"), still persists (through middle Latin) in the French *garofle*.



πρὸς με καὶ πάντα καταγαρεύειν ἐβουλευόμην  
 οὐδ' τί θεῖ πρίστειν. ἔδοξε δὲ αὐτὸν ἀπατηῆσαι·  
 1 τὸ τε γὰρ ἀντιλέγειν οὐκ ἀκίνδυνον ἦν, μὴ καὶ  
 βίαν προσαγάγῃ, τὸ τε φεύγειν ἀδύνατον, πάντη  
 μὲν ληστῶν περικεχυμένων, τοσοῦτων δὲ στρα-  
 τιωτῶν ἀμφ' αὐτὸν ὄντων.

7. Μικρὸν οὖν διαλιπὼν ὁ Μενέλαος, ἀπελθὼν  
 πρὸς τὸν Χαρμίδην, "Κατείργασται τὸ ἔργον," ἔφη·  
 "καίτοι τὸ πρῶτον ἠρνεῖτο ἰσχυρῶς ἡ γυνή, δεο-  
 μένου δέ μου καὶ ὑπομνησκοντος τῆς εὐεργεσίας,  
 2 ἐπένευσεν. ἄξιοι δὲ δικαίαν δέξων, ἀλόγην αὐτῇ  
 χάρισσθαι προθεσμίαν ἡμερῶν, 'ἔστ' ἂν εἰς τὴν  
 Ἀλεξάνδρειαν ἀφίκωμαι. κάμῃ γὰρ αὕτη, καὶ ἐν  
 ὄψει τὰ γινόμενα, καὶ πολλοὶ μάρτυρες.'" "Εἰς  
 μακρύν," ὁ Χαρμίδης εἶπε, "δίδωσι τὴν χάριν.  
 3 ἐν πολέμῳ δὲ τίς ἐπιθυμίαν ἀναβιάλλεται;  
 στρατιώτης δὲ ἐν χερσὶν ἔχων μάχην, οἶδεν εἰ  
 ζήσεται; τοσαῦται τῶν θανάτων εἰσὶν ὁδοί·  
 αἴτησαί μοι παρὰ τῆς Τύχης τὴν ἀσφάλειαν, καὶ  
 μενῶ. ἐπὶ πόλεμον νῦν ἐξελεύσομαι βουκόλων·  
 ἔνδον μου τῆς ψυχῆς ἄλλος πόλεμος κάθηται.  
 στρατιώτης με πορθεῖ τόξον ἔχων, βέλος ἔχων·  
 4 νενίκημαι, πεπλήρωμαι βελῶν· κάλεσον, ἄνθρωπε,  
 ταχὺ τὸν ἰόμενον· ἐπάγει τὸ τραῦμα. ἄψω πῦρ  
 ἐπὶ τοὺς παλεμίου· ἄλλας δ' αἰδᾷς ὁ ἔρωσ ἀνῆψε  
 κατ' ἐμοῦ· τοῦτο πρῶτον, Μενέλαε, σβέσον τὸ  
 5 πῦρ. καλὸν τὸ οἰώσιμα πρὸ πολέμου συμβολῆς

came to me and related the whole story, and we took counsel what to do. Our conclusion was that it was best to cozen him; for open opposition was not without danger, in case he should employ force, while flight was impossible, as we were surrounded on every side both by the robbers and by his own very large retinue of soldiers.

7. Menelaus therefore waited a short time, and then returned to Charmides. "Your business is done," he said. "At first she refused most vehemently, but when I implored her, reminding her that she was under obligations to me, she consented. She makes, however, a reasonable request, and that is a short delay of a few days; 'Until,' she says, 'I arrive at Alexandria; this is only a village, where everything is in the public view, and there are too many here who see everything that goes on.' " "It is a long time to wait," said Charmides, "for her favours. When one is at war, how can one postpone one's desires? And when a soldier is just going into battle, how can he know whether he will survive? There are so many different roads to death; if you can get my safety guaranteed to me by Fate, I will wait. I am just going out to fight against buccineers; but within my soul there is a different kind of conflict. A warrior,<sup>1</sup> armed with bow and arrows, is ravaging me: I am beaten, I am covered with wounds; call, my friend, call quickly the physician that can heal me; the wound is dangerous. I shall carry fire into the country of my enemies; but Love has lit up another kind of torch against me; do you, Menelaus, quench this fire first. Love's congress would be a fair omen

<sup>1</sup> Gopai.

ἔρωτικῇ συμπλοκῇ. Ἀφροδίτῃ με πρὸς Ἄρεα ἀποστείλατω." καὶ ὁ Μενέλαος, "Ἄλλ' ὅρῳ," ἔφη, "ὥς οὐκ ἔστι ῥᾶδιον λαθεῖν αὐτὴν ἐνθάδε  
6 τὸν ἄνδρα οὕτα καὶ ταῦτα ἐρῶντα." καὶ ὁ Χαρμίδης, "Ἄλλὰ τοῦτέ γε ῥᾶδιον," ἔφη, "τῶν Κλειτοφῶντα ἀποφορτίσασθαι."

Ὅρῳ οὖν ὁ Μενέλαος τοῦ Χαρμίδου τὴν σπουδὴν καὶ φοβηθεὶς περὶ ἐμοῦ, ταχύ τι σκή-  
7 πτεται<sup>1</sup> πιθανόν καὶ λέγει· "Βούλει τὴν ἀλήθειαν ἀκούσαι τῆς ἀναβολῆς; αὕτη<sup>2</sup> γὰρ χθὲς ἀφῆκε τὰ ἔμμηνα καὶ ἀνδρὶ συνελθεῖν οὐ θέμις." "Οὐκοῦν ἀναμενοῦμαι," ὁ Χαρμίδης εἶπεν, "ἐνταῦθα τρεῖς  
5 ἡμέρας ἢ τέτταρας, αὗται γὰρ ἱκαναί. ὃ δὲ ἔξεστιν, αἰτοῦ παρ' αὐτῆς· εἰς ὀφθαλμοὺς ἤκτω τοὺς ἐμοὺς καὶ λόγων μεταδότω· ἀκοῦσαι θέλω φωνῇ. χαρὸς θογεῖν, ψαῦσαι σώματος· πῦται γὰρ ἐρῶντων παραμυθίαί. ἔξεστι δὲ αὐτὴν καὶ φιλήσαι· τοῦτο γὰρ οὐ κεκώλυκεν ἡ γαστήρ."

8. Ὡς οὖν ταῦτα ὁ Μενέλαος ἐλθὼν ἀπαγγέλλει μοι, πρὸς ταῦτα ἀνεβύησε, ὥς θάπτον ἦν ἀποθνήσκοιμι ἢ περιῖδω Λευκίππου φέλημα ἰλλοτριούμενον. "Οὐ τί γάρ," ἔφη, "ἔστι  
9 γλυκύτερον; τὸ μὲν γὰρ ἔργον τῆς Ἀφροδίτης καὶ ὄρου ἔχει καὶ κόρον, καὶ οὐδέν ἐστιν, εἰν ἐξέλης αὐτοῦ τὰ φέληματα· φέλημα δὲ καὶ ἰόριστόν ἐστι καὶ ἀκόρεστον καὶ καινὸν ἡδέ, τρία γὰρ τὰ κώλυστα ἀπὸ τοῦ στόματος ἀνείσιν,  
3 ἀναπνοή καὶ φωνή καὶ φέλημα· ταῖς μὲν γὰρ

<sup>1</sup> So Collet for MSS. πείττεται.

<sup>2</sup> It seems necessary to adopt this suggestion (due to Collet), viz. Εὐπίττεται ἢ γὰρ γαστή for the MSS. ὃ γὰρ αὐτή. Schaefer ingeniously proposed ἢ γὰρ αὐτὴ/χέει.

# BOOK IV, 7-8

before we join in battle; let it be Aphrodite that sends me out on my way to Ares." "But you must see," said Menelaus, "that it is not easy for her here to trick her future husband, especially as he is greatly in love with her." "Tush," said Charmides, "it is easy enough to send off Clitophon somewhere else."

Menelaus saw that Charmides was in earnest, and began to fear for my safety; he therefore hastily concocted a plausible excuse saying: "Do you wish to know the real reason of the delay? Only yesterday there was upon her after the manner of women, so that she cannot be approached by a man." "Very well then," said Charmides, "we must wait here three or four days, which will be quite enough. But ask her to do what is possible; let her at any rate come into my sight and converse with me: I wish to hear her voice, to hold her hand, to touch her—the consolations of lovers. Yes, and I may kiss her too; in her condition there is no objection to this."

8. When Menelaus came and told me this, I cried out that I would much rather die than see Læucippe's kiss bestowed upon another. "What," I said, "can be sweeter than her kiss? Love's full enjoyment comes to an end and one is soon satiated with it—it is nothing, if you take away the kisses from it; the kiss does not come to an end, never brings satiety, and is always fresh. Three very charming things come from the mouth; the breath, the voice, and the kiss; we kiss those whom we

χαίλουσιν ἀλλήλους φιλοῦμεν. ἀπὸ δὲ τῆς ψυχῆς  
 ἢ τῆς ἡδονῆς ἐστὶ πηγὴ. πίστευσόν μοι λέγοντι.  
 Μενέλαε (ἐν γὰρ τοῖς κακοῖς ἐξορχήσομαι τὰ  
 μυστήρια), ταῦτα μόνον παρὰ Λευκίππης ἔχω  
 καὶ γὰρ ἔτι μένει παρθένος· μέχρι μόνων τῶν  
 4 φιλημάτων ἐστὶ μου γυνή. εἰ δέ τις ἄρπάσσει  
 μου καὶ ταῦτα, οὐ φέρω τὴν φόβον, οὐ μοιχεύε-  
 ται μου τὰ φιλήματα." "Οὐκοῦν," ἔφη ὁ Μενέ-  
 λαος, "βουλῆς ἡμῖν ἀρίστης δεῖ καὶ ταχίστης.  
 5 ἔρων γάρ τις, εἰς ὅσον μὲν ἔχει τὴν ἐλπίδα τοῦ  
 τυχεῖν, φέρει, εἰς αὐτὸ τὸ τυχεῖν ἀπατεινόμενος  
 εἰς δὲ ἀπογνῆ, τὸ ἐπιθυμοῦν μεταβαλὼν ἀντι-  
 λυπῆσαι μέχρι τοῦ δυνατοῦ τολμᾷ τὸ καλῶν.  
 6 ἔστω δὲ καὶ ἐσχίς, ὥστε τι ὀρᾶσαι μετὰ τοῦ μὴ  
 παθεῖν· τοῦτο δὲ τῆς ψυχῆς τὸ μὴ φοβούμενον  
 ἀνγριάνει μᾶλλον τὸ θυμούμενον. καὶ γὰρ ὁ  
 καιρὸς ἐπείγει τῶν πραγμάτων τὸ ἄπορον."

9. Σκοπούτων οὖν ἡμῶν εἰστρέχει τις τεθορυ-  
 βημένος, καὶ λέγει τὴν Λευκίππην ἄφωσιν βαδί-  
 ζουσαν καταπεσεῖν καὶ τὸ ὄφθαλμὸν διαστρέφειν.  
 ἀναπηδήσαντες οὖν ἐθέομεν ἐπ' αὐτὴν καὶ ὀρώμεν  
 2 ἐπὶ τῆς γῆς κειμένην. προσελθὼν οὖν ἐπυθόμην  
 ὃ τι πάθει. ἢ δὲ ὡς εἶδε με, ἀναπηδήσασα παίει  
 με κατὰ τῶν προσώπων, ὕφαιμον βλέπουσα. ὡς  
 δὲ καὶ ὁ Μενέλαος οἷός τε ἦν ἀντιλαμβάνεσθαι,  
 παίει καὶ κείνον τῷ σκέλει. συνώντες οὖν, ὅτι  
 μακρία τίς ἐστι<sup>1</sup> τὸ κακόν, βίᾳ συλλαβόντες

<sup>1</sup> After τῆς the MSS. had ἐπ', which Jacobs proposes either to omit or to change into ἐπεί.

love with the lips, but the spring of the pleasure comes from the soul. Believe me, Menelaus, when I tell you (for in my troubles I will reveal to you the most sacred secrets), that this is all that even I have received from Leucippe; she is still a virgin; only as far as kisses go she is my spouse; and if another is to ravish these from me, I will not tolerate the rape; there can be no adultery with my kisses." "It is clear, then," said Menelaus, "that we need good and speedy counsel. For when a man is in love, he can bear it so long as he cherishes a hope of success, striving eagerly to that very success; once drive him to despair, and he will transform his desire into a passion to inflict pain in return upon that which stands in his way. And suppose he has power also, so as to inflict, without suffering, an injury, then the fact that his spirit is without fear inflames his fury further; and the opportunity urges him to deal drastically with his difficult situation."<sup>1</sup>

8. We were still looking for a plan when a man rushed in, greatly disturbed, and told us that Leucippe, while walking abroad, had suddenly fallen down, her eyes rolling; so we jumped up and ran to her, and found her lying on the ground. I went up to her and asked her what was the matter, but no sooner had she seen me than, her eyes all bloodshot, she struck me in the face; and when Menelaus tried to constrain her, she kicked him. This made us understand that she was afflicted with some kind of madness, so that we forcibly seized her and tried to

<sup>1</sup> I do not feel at all sure of the exact meaning of Menelaus' last sentence. It might also mean: "Yes, and the occasion [the short time we have in which to act] increases our difficulties in dealing with the situation."

- ἐπειρώμεθα κρατεῖν ἢ δὲ προσεπάλοιεν ἡμῶν,  
οὐδὲν φροντίζουσα κρίπτειν ὅσα γυνὴ μὴ ὀρίσθαι  
1 θέλει. θύρυβος οὖν πολὺς περὶ τὴν σκηνὴν  
αἴρεται, ὥστε καὶ αὐτὸν εἰσδραμεῖν τὸν στρατηγὸν  
καὶ τὰ γινόμενα ὀρᾶν. ὁ δὲ τὰ πρῶτα σκῆψιν  
ὑπώπτειν τὴν Ἀσθένειαν καὶ τέχνην ἐπ' αὐτὸν καὶ  
τὸν Μενέλαον ὑπεβλέπετο· ὡς δὲ κατὰ μικρὸν  
ἑώρα τὴν ἀλήθειαν, ἔπαθέ τι καὶ αὐτὸς καὶ  
ἠλέησε. κομίσαντες οὖν βρόχους ἔδωσαν τὴν  
2 ἄβηλιν. ὡς δὲ εἶδον αὐτῆς περὶ τὰς χεῖρας τὰ  
δεσμά, ἐδόμην Μενελίου, τῶν πολλῶν ἀπηλλαγ-  
μένων ἤδη, "λύσατε," λέγων, "ἵκετεύω, λύσατε·  
οὐ φέρουσι δεσμὸν χεῖρες ἀπαλαί· εἴσατέ με σὺν  
αὐτῇ· μόνος ἐγὼ περιπτυξιόμενος αὐτῇ δεσμὸς  
3 ἔσομαι· μαινέσθω κατ' ἐμοῦ. τί γάρ με καὶ ξὴν  
ἔτι δεῖ; οὐ γυνρίζει με Λευκίππη παρόντα.  
κεῖται δέ μοι δεδεμένη, καὶ ὁ ἀναιδὴς ἐγὼ λῦσαι  
δυνάμενος οὐκ ἔβελω. ἐπὶ τούτῃ ἡμῖς σέσωκεν  
ἢ Τύχη ἐκ τῶν ληστῶν, ἵνα γένη μανίας παιδί·  
4 ὃ δυστυχεῖς ἡμεῖς, ὅταν εὐτυχήσωμεν. ταῦς  
οἶκοι φόβους ἐκπεφείγαμεν, ἵνα ναυαγίαν<sup>1</sup> δυσ-  
τυχήσωμεν· ἐκ τῆς θαλάσσης περιγεγόναμεν . . .  
ἐκ τῶν ληστῶν ἀνασώσασμεθα· μανίᾳ γὰρ ἔτηρού-  
5 μεθα. ἐγὼ μὲν, ἂν σωφρονήσῃς, φίλτατη,  
φοβοῦμαι πᾶν τὸν δαίμονα, μὴ τί σοι κακὸν  
ἐργάσῃται. τίς οὖν ἡμῶν κακοδαίμονέστερος, οἱ  
φοβούμεθα καὶ τὰ εὐτυχήματα; ἀλλ' εἰ μόνον  
μοι σωφρονήσῃς καὶ σεαυτὴν ὑπολάβῃς,  
παιζέτω πᾶν ἢ Τύχη."

<sup>1</sup> Ναυαγία (for ναυαγία, which is lost) means shipwreck.

hold her; she struggled against us, however, and seemed to care little for womanly modesty. As a result of all this, a great hubbub arose in the tent, so that the general himself hurried in and saw what was happening. At first he suspected that this illness of hers was but a pretence against his advances, and looked suspiciously at Menelaus; when he saw the truth, as he soon did, he too grieved and felt pity for her. Ropes were therefore brought, and the poor girl tied up. But when I saw the bonds about her wrists, I could not but implore Menelaus (the others had gone away), saying, "Loose them, I beseech you, loose them; these tender hands cannot bear fetters. Leave me with her; I alone will, with my embrace, be the rope to bind her; let her madness rage against me. For what profits it me to live longer? I am here, and Leneïpe knows me not; there my love lies bound, and I, heartless wretch, could loose her and will not. His Fate only saved us from the hands of the robbers for you to become the sport of madness, ill-starred that we were, when we seemed to be most fortunate? We escaped the terrors that awaited us at home, only to suffer shipwreck; we were saved from the sea, . . .<sup>1</sup>; we were rescued from the robbers, only to find madness waiting for us. Yes, dearest, even if you recover, I still fear the visitation of God has some ill to work upon you. Who can be more wretched than we are, who are in fear even of what seems our good fortune? But do you but once get well and come again to your senses, and let Fortune again play what pranks she will!"

<sup>1</sup> The rhetorical structure of the sentence seems to show that something is here lost, such as "only to fall into the hands of robbers."



10. Ταῦτά με λέγοντα παρηγόρουν οἱ ἄμφι τὸν  
Μενέλαον, φάσκοντες μὴ ἔμμονα εἶναι τὰ τοιαῦτα  
νοσήματα, πολλάκις δὲ καὶ ἡλικίας ζεούσης ὑπάρ-  
χειν· τὸ γὰρ αἷμα πάντῃ νεάζει, καὶ ὑπὸ πολλῆς  
ἀκμῆς ἀναΐσει, ὑπερβλύζει πολλάκις τὰς φλέβας,  
καὶ τὴν κεφαλὴν ἔνδον περικλύζον βαπτίζει τοῦ  
12 λογισμοῦ τὴν ἀναπνοήν· δεῖ οὖν ἰατροὺς μετα-  
πέμπειν καὶ θεραπείαν προσφέρειν. πρῶσεισιν  
οὖν τῷ στρατηγῷ ὁ Μενέλαος καὶ δεῖται τὸν τοῦ  
στρατοποδῶν ἰατρὸν μετακαλέσασθαι. κακείως  
ἄσμενος ἐπέισθη· χαίρουσι γὰρ οἱ ἑρῶντες εἰς τὰ  
3 ἐρωτικά προστάγματα.<sup>1</sup> καὶ ὁ ἰατρὸς παρήν καὶ  
λέγει· “Νῦν μὲν ὕπνου αὐτῇ παρασκευάσομεν,  
ὅπως τὸ ἄγριον τῆς ἀκμῆς ἡμερώσωμεν· ὕπνος  
γὰρ πάντων νοσημάτων φάρμακον· ἔπειτα δὲ  
4 καὶ τὴν λοιπὴν θεραπείαν προσείσομεν.” δίδω-  
σιν οὖν ἡμῖν φάρμακόν τι μικρόν, ὅσον ὀρόβου  
μέγιστος, καὶ κελεύει λύσαντας εἰς ὕλαιον ἐπαλει-  
ψαι τὴν κεφαλὴν μέσσην· σκευῆσαι δὲ ἔφη καὶ  
5 ἕτερον εἰς γαστρὸς αὐτῇ κίθαρσιν. ἡμεῖς μὲν οὖν  
ἃ ἐκέλευσαν ἐποιοῦμεν ἢ ἐδὲ ἐπαλειφθεῖσα μετὰ  
μικρὸν ἐκάθευδε τὸ ἐπίλοιπον τῆς νυκτὸς μέχρι  
τῆς ἑως. ἐγὼ δὲ οἱ ὅλης τῆς νυκτὸς ἰοήρυπτον,  
ἐκλαιον παρακαθήμενος καὶ βλέπων ἔλεγον τὰ  
δεσμέ, “Ὀἶμαι, φιλιότη, δέδεσαι καὶ καθεύδουσα,  
6 οὐδὲ τὸν ὕπνον ἐλεύθερον ἔχεις. τίνα ἄρα σου τὰ  
φασγάνματα; ἄρα κῆν κατὰ τοὺς ὕπνους σω-  
φρονεῖς, ἢ μαίνεται σου καὶ τὰ ὀνείρατα;” ἐπεὶ δὲ

<sup>1</sup> The MSS. here read *πρόγματα*, which is hopelessly feeble and without meaning. Percheron's *προστάγματα* seems a slight alteration and to give satisfactory sense: it was independently conjectured by Heurlimann.

10. At these words of mine Menelaus' companions tried to comfort me; such troubles, they said, were not lasting, but often occurred at the hot season of youth, when the blood, being young and new, and boiling at its approach to fullage, overflows the veins and floods the brain, drowning the fount of reason. It was proper, therefore, to send for doctors and attempt to find a cure. Accordingly, Menelaus approached the general and asked that the army doctor might be called in; the general assented with pleasure, for those in love are glad enough to obey the behests which love lays upon them. When the physician had come: "First," said he, "we must make her sleep, in order to overcome the violent crisis of the disease from which she is suffering—sleep is the remedy for all illness—and after that we will prescribe a further course of treatment." With this intention he gave us a small medicament about the size of a nut, bidding us dissolve it in oil and rub the crown of her head with it; later, he said, he would prepare another to purge her. We followed out his instructions, and after being rubbed with the drug she quickly fell asleep and remained so for the rest of the night until morning. I kept watch the whole night long, and as I sat I could not but weep and say, as I beheld her bonds, "Alas, my darling, you are a prisoner even while you slumber; even your sleep is not free. I wonder of what you are dreaming; are you, in your sleep, in your right senses, or are your dreams too those of a mad-woman?" But even when she woke, she again

ἀνέστη, πάλιν ἄσσημα ἐβόα· καὶ ὁ ἰατρὸς παρῆν  
καὶ τὴν ἄλλην θεραπείαν ἐθερίπνευεν.

11. Ἐν τούτῳ δὲ ὄρχεται τες παρὰ τοῦ τῆς  
Λιγυπτοῦ σατράπου, κομίζων ἱπποσταλὴν τῷ  
στρατηγῷ ἐπέσπευδε ἐξ αὐτόν, ὡς εἰκός, ἐπὶ τῷ  
πόλεμον τὰ γράμματα, ἐκέλευσε γὰρ εὐθὺς πάντα  
ἐν τοῖς ὅπλοις γενέσθαι ὡς ἐπὶ τοὺς βουκόλους.  
2 αὐτίκα δὲ μάλα ἐξορμήσαντες, εὐθὺς ἑκάστος,  
ὡς εἶχε τάχους, ἐπὶ τὰ ὄπλα ἐχώρου καὶ παρ-  
ῆσαν ἅμα τοῖς λοχαγαῖς. τότε μὲν οὖν αὐτοῖς  
δοὺς τὸ σύνθημα καὶ κελεύσας αὐτοῖς στρατο-  
πεδεύεσθαι, καθ' αὐτὸν ἦν τῇ δὲ ὑστεραίᾳ ἅμα  
τῇ ἡμέρᾳ τὸ στράτευμα ἐξῆγεν ἐπὶ τοὺς πολεμίους.  
3 εἶχε δὲ αὐτοῖς οὕτω τῆς κόμης ἡ θέσις. ὁ Νεῖλος  
ρεῖ μὲν ἀνωθεν ἐκ Ὠηθῶν τῶν Λιγυπτίων εἰς ὧν<sup>1</sup>  
ἄχραι Μέμφεως καὶ ἔστι μικρὸν κῆτον κόμη<sup>2</sup>  
(Κερκῆσσωρος ὄνομα τῇ κόμῃ) πρὸς τῷ τέλει τοῦ  
4 μεγάλου ῥεύματος. ἐντεῦθεν δὲ περιρρήγνυται τῇ  
γῇ καὶ ἐξ ἐνὸς ποταμοῦ γίνονται τρεῖς, δύο μὲν  
ἐκατέρωθεν λελυμένοι, ὁ δὲ εἰς ὥσπερ ἦν ῥέων  
πρὶν λυθῆναι, καὶ τὴν γῆν εἰς τὰ σχίσματα Δέλτα  
5 ποταμῶν.<sup>3</sup> Ἄλλ' οὐδὲ τούτων ἑκάστος τῶν ποταμῶν  
ἀνέχεται μέχρι θαλάσσης ῥέων, ἀλλὰ περισχί-  
ζεται ἄλλος ἄλλῃ κατὰ πόλεις, καὶ εἰς αἰ  
σχίσεις μεῖζονες τῶν παρ' Ἑλλήσι ποταμῶν τὸ

<sup>1</sup> After Λιγυπτίαν the MSS. have καὶ ἔστιν εἰς τοῦτο ῥέων. These words, so far as they mean anything at all, seem only to repeat the fact just above, and Hercher's ingenious emendation of εἰς ἐν, following a hint given by Jacobs, should probably be accepted. In the next line the name of the village is restored by Wesseling from εἶναι Σῆραι (which means nothing) of the MSS.

<sup>2</sup> This κόμη is not in the MSS. and was supplied

cried out some meaningless words; the doctor was at hand, and gave her the other medicine.

11. While this was going on, a messenger came from the Satrap of Egypt, bidding the army set forth, and it appears as if the letter must have ordered the general to make haste to give battle, for he at once ordered all his men to arm themselves to engage with the Incensurers. They therefore hurried with all speed to their arms and were soon in readiness with their company-commanders. He then gave them the watchword, bade them encamp, and stayed where he was; on the next morning at day-break he led them out against the enemy. Now the situation of the village held by the robbers was as follows. The Nile flows down in a single stream from Thebes of Egypt as far as Memphis; a little below is a village (*Circusarnis* is its name), at the end of the undivided body of the river. From that point it breaks up round the land, and three rivers are formed out of one; two streams discharge themselves on either side, while the middle one flows on in the same course as the unbroken river, and forms the Delta in between the two outer branches. None of these three channels reaches the sea in an unbroken state; each, on reaching various cities, splits up further in different directions. The resulting branches are all of them larger than the rivers of Greece, and the water, although so

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by Weasling. It might easily have dropped out by haplography, owing to the following *αὐτῶν*.

<sup>2</sup> It does not seem necessary to expunge this clause, as some editors wish to do, but to remove it from after *ἐν* to the end of the sentence. I translate *ἐν τῇ ὀξυπύρῳ* as if it were *ἐν τῇ ὀξυπύρῳ*, which may indeed have been the original reading.

δὲ ὕδωρ πανταχοῦ μεμερισμένον οὐκ ἐξασθενεῖ,  
ἀλλὰ καὶ πλεῖται καὶ πίνεται καὶ γεωργεῖται.

12. Νεῖλος ὁ πολὺς πάντα αὐτοῖς γίνεταί, καὶ  
ποταμὸς καὶ γῆ καὶ θάλασσα καὶ λίμνη· καὶ ἔστι  
τὸ θέαμα καινόν, καὶ ὁμοῦ καὶ δίκελλα, κώπη  
καὶ ἄροτρον, πηδείλιον καὶ πτόον,<sup>1</sup> ναυτῶν ὁμοῦ  
καὶ γεωργῶν καταγωγή, ἰχθύων ὁμοῦ καὶ βοῶν.  
ὁ πέπλευκας, φυτεύεις· καὶ ὁ φυτεύεις, τοῦτο  
2 πέλαγος γεωργούμενον. ἔχει γάρ ὁ ποταμὸς  
ἐπιδημίας· κίβηται δὲ αὐτὸν Αἰγύπτως ἀναμένων  
καὶ ἀριθμῶν αὐτῷ τὰς ἡμέρας. καὶ ὁ Νεῖλος οὐ  
ψεύδεται, ἀλλ' ἔστι ποταμὸς μετὰ προθεσμίας  
τὸν χρόνον τηρῶν καὶ τὸ ὕδωρ μετρῶν, ποταμὸς  
3 ἁλῶναι μὴ θέλων ὑπερήμερος. ἔστι δὲ ἰσοῦν  
ποταμοῦ καὶ γῆς φιλονεικίαν. ἐρίζετον ἀλλήλοισι  
ἐκάτερον, τὸ μὲν ὕδωρ, τοσαύτην γῆν πελαγίσαι·  
ἢ δὲ γῆ, τοσαύτην χωρήσαι γλυκεῖαν θάλασσαν.  
καὶ μικῶσι μὲν τὴν ἴσην μέγαν αἱ δύο, οὐδαμοῦ δὲ  
4 φαίνεται τὸ μικώμενον· τὸ γὰρ ὕδωρ τῇ γῇ συν-  
εκτείνεται.

- Περὶ δὲ τὰς τῶν βουκόλων ταύτας νομάς αἰεὶ  
πολὺ ἐγκιόθηται· ὅταν γὰρ τὴν πᾶσαν γῆν  
πελαγίσῃ, καὶ λίμνας ἐνταῦθα ποιεῖ· αἱ δὲ  
λίμναι, κἂν ὁ Νεῖλος ἀπέλθῃ, μένουσιν οὐδὲν  
ἥττον, τὸ ὕδωρ ἔχουσαι, τὸν δὲ πηλὸν τοῦ ὕδατος.  
5 ἐπὶ ταύτας αὐταὶ καὶ βαδίζουσι καὶ πλέουσιν,  
οὐδὲ ναῦς ἑτέρα ἄνυσται πλεῖν, ἀλλ' ὅσον ἄνθρω-

<sup>1</sup> MSS. τρέπαν, which has been explained as ἀέμματα τρέπαν, and translated "cleans." Zahn's conjecture ἀράματα (rearing-foals): but I think that my friend Mr. A. D. Knox has reached the truth with πτόον: the rearing-foals from the preceding ἄροτρον. He compares Theophrastus, *Hist.* p. 95.

much subdivided, does not lose its utility, but is used for boats, for drinking, and for agricultural irrigation.

12. This great Nile is the centre of their existence—their river, their land, their sea, their lake; it is a strange sight to see close together the boat and the hoe, the ear and the plough, the rudder and the winnowing-fan—the meeting-place of sailors and husbandmen, of fishes and oxen.<sup>1</sup> Where you have sowed, there you sow; where you sow, there is a sea subject to tillage. For the river has its due seasons, and the Egyptian sits and waits for it, counting the days. Nor does the Nile ever deceive; it is a river that keeps its appointments both in the times of its increase and the amount of water that it brings, a river that never allows itself to be convicted of being unpunctual. You may see a conflict between river and land: each struggles with the other, the water to make a sea of so wide an expanse of soil, and the soil to absorb so much fresh water. In the end it is a drawn battle, and neither of the two parties can be said to suffer defeat, for water and land are coextensive and identical.

About the haunts of the robbers previously mentioned there is always plenty of water standing; when it floods the land, it forms lakes, and these remain undiminished when the Nile goes down, full of water, and also of the water's mud. The natives can either walk or row over them, but only in boats just large enough to contain a single passenger (any

<sup>1</sup> Compare the epigram of Philippius of Thessalonica, *Anth. Pal.* ix. 210, where two oxen, used to ploughing, complain that they are compelled to pull a drag-net.

πον ἐπιβῆσαι· ἀλλὰ πᾶν τὸ ξένον τοῦ τόπου ὁ  
 πηλὸς ἐμπύπτων κρατεῖ. τοῖς δὲ μικρὰ μὲν καὶ  
 κοῦφα πλοῖα καὶ ὀλίγον ὕδωρ αὐτοῖς ἄρκει. εἰ δὲ  
 τέλειον ἄνδρον εἴη, ἀράμενοι τοῖς νώτοις οἱ πλω-  
 τῆρες τὸ πλοῖον φέρουσιν, ἄχρως ἂν ἐπιτύχωσιν  
 ὁ ὕδατος. ἐν ταύταις δὲ ταῖς λίμναις μέσαι νῆσοί  
 τινές εἰσι σποράδιον πεποιημέναι· αἱ μὲν οἰκοδομη-  
 μάτων ἔρημοι, παπύροις πεφυτευμέναι· τῶν δὲ πα-  
 πύρων διεσπᾶσιν αἱ φάλαγγες πεπυκνωμέναι το-  
 σοῦτον ὅσον παρ' ἐκίστην ἄνδρα στῆναι μόνον  
 τὸ μεταξὺ ἐξ τούτου τῆς πυκνώσεως αὐτῶν ἄνωθεν  
 7 ἀναπληροῦσιν αἱ τῶν παπύρων κόμαι. ὑπο-  
 τρέχοντες εὖν ἐκεῖ καὶ βουλεύονται καὶ λοχῶσι  
 καὶ λανθάνουσι, τέχεσι ταῖς παπύροις χρώμενοι.  
 εἰσι δὲ τῶν νήσων τινὲς καλύβας ἔχουσιν, καὶ  
 αὐτοσχεδόν<sup>1</sup> μερίμνηται πάλιν ταῖς λίμναις  
 8 τετειχισμένην. βουκόλων αὐταὶ καταγωγαί τῶν  
 πλησίον οὖν μία, μεγέθει καὶ καλύβαις πλείσι  
 διαφέρουσα (ἐκίλουν δὲ αὐτήν, οἶμαι, Νίκωχιν),  
 ἐνταῦθα πάντες συνελθόντες ὡς εἰς τόπον ὀχυροῦ-  
 τатов, ἐθύρουν καὶ πλήθει καὶ τόπῳ. εἰς γὰρ  
 αὐτὴν διεῖργε στενωπὸν τὸ μὴ πᾶσαν νῆσον γε-  
 σθαι. ἦν δὲ σταδίου μὲν τὸ μέγεθος, τὸ δὲ πλάτος  
 ὀργυιῶν δώδεκα· λίμναι δὲ τῆδε καίκεῖσε τὴν  
 πόλιν περιέρρεον.

13. Ἐπεὶ τοῖνυν ἑώραν τὸν στρατηγὸν προσ-  
 πελίζοντα, τεχνάζονται τι τοιοῦτον. συναγα-  
 γόντες πάντας τοὺς γέροντας καὶ ἐπιθέντες αὐτοῖς

<sup>1</sup> αὐτοσχεδῖος is an adjective of three terminations. Unless there is evidence that in these late writers it was used as one of two terminations, we ought either to alter the MSS. αὐτοσχεδῖον to αὐτοσχεδῖος or to the adverb αὐτοσχεδῶν. I have preferred the latter alternative.

kind strange to the locality the mud there chokes and stops); theirs are small and light vessels,<sup>1</sup> drawing very little water; if there is no water at all, the boatmen pick up their craft and carry it on their backs until they come to water again. In the middle of these lakes lie some islands dotted here and there. Some of them have no houses upon them, but are planted with papyrus, and the stems of it grow so close that there is only just room for a man to stand between them; over the head of this thick jungle the leaves of the plant make a close covering. Robbers therefore can slip in there, make their plans, devise ambushes or lie hid, using the papyrus-plants as their fortifications. Others of the islands have cabins upon them, and present the appearance, the huts being closely packed together, of a town protected by water. These are the resorts of the buccanniers; one of them, larger than the others and with a greater number of cabins upon it, was called, I think, *Nicochis*; there, as their strongest fastness, they all collected, and took courage both from their numbers and the strength of the position. It was made a peninsula by a narrow causeway, a furlong in length and twelve fathoms broad, on either side of which the waters of the lake entirely surrounded the town.

13. When they saw the general approaching they devised the following stratagem. They collected all their old men and provided them with branches of

<sup>1</sup> These must have been like our old-fashioned coracles. Pliny (*H.N.* xiii. 11) tells us of what they were made: "The very body and pole of the papyrus [stalk] serveth very well to twist and weave therewith little boats": cf. Lucan, *iv.* 122.



- ἱκετηρίας ῥάβδους φοινικίνας, ὅπισθεν ἐπιτάτ-  
 τουσι τῶν νέων τοὺς ἄκραιστοτάτους, ἄσπίσι καὶ  
 2 λόγχαις ὥπλισμένους. ἔμελλον δὲ αἱ μὲν  
 γέροντες ἀνίσχοντες τὰς ἱκετηρίας πατάλιον  
 κομαις καλύνειν τοὺς ὀπίσθεν· αἱ δὲ ἐπόμενοι  
 τὰς λόγχας ἐπισυρεῖν ὑπτίας, ὥς ἂν ῥηιστα  
 ὀφθαῖεν. κἄν μὲν ὁ στρατηγὸς πεισθῇ ταῖς τῶν  
 γερόντων λιταῖς, μηδὲν τι νεωτερίξειν τοὺς  
 λογχοφόρους εἰς μάχην· αἱ δὲ μὴ, καλεῖν αὐτὸν  
 ἐπὶ τὴν πόλιν, ὥς σφᾶς<sup>1</sup> αὐτοὺς διδόντων εἰς  
 3 θάνατον. ὅταν δὲ ἐν μέσῳ γέμονται τῷ στενωπῷ,  
 τοὺς μὲν γέροντας ὑπὸ συνθήματος διαδιδράσκειν  
 καὶ ῥίπτειν τὰς ἱκετηρίας, τοὺς δὲ ὥπλισμένους  
 περιδραμόντας ὃ τι καὶ δύναιντο ποιεῖν.  
 4 Παρήσαν οὖν ἐσκευασμένοι τοῦτον τὸν τρόπον  
 καὶ ἐξέοντο τοῦ στρατηγοῦ αἰδεσθῆναι μὲν αὐτῶν  
 τὸ γῆρας, αἰδεσθῆναι δὲ τὰς ἱκετηρίας, ἐλεῆσαι  
 τε τὴν πόλιν. εἰδόναι<sup>2</sup> δὲ αὐτῷ εἶλα μὲν ἀργυρίαν  
 τέλαντα ἑκατόν, πρὸς δὲ τὸν σατράπην ἄγειν  
 ἄνδρας ἑκατόν, θέλωντας αὐτοὺς ὑπὲρ τῆς πόλεως  
 διδόναι, ὥς ἂν ἔχει καὶ πρὸς ἐκείνον λάφυραν  
 5 φέρειν. καὶ ὁ λόγος αὐτοῖς οὐκ ἐψεύδετο, ἀλλ'  
 ἔδεικνεν ἂν, εἰ λαβεῖν ἠθέλησαν. ὥς δὲ οὐ προσέετο  
 τοῖς λόγοις, “(Ὁ)κοῦν,” ἔφασαν αἱ γέροντες, “εἰ  
 ταῦτά σοι δέδυνται, οἴσομεν τὴν εἰμαρμένην.  
 6 ἐν κακοῖς σὺ πάρασχε τὴν χύριν· μὴ ἔξω φονεύ-  
 σης πυλῶν, μηδὲ τῆς πόλεως μακράν, ἀλλ’ ἐπὶ  
 τὴν πατρίαν γῆν, ἐπὶ τὴν τῆς γενέσεως ἐστίαν

<sup>1</sup> Collet's correction for MSS. σφᾶν.

<sup>2</sup> The MSS. have εἰδῆσαν. But this must still be part of the Oratio Obliqua, and Collet's restoration of the infinitive is to be accepted.

palm, to make them look like suppliants, while behind them they drew up the flower of their youth, armed with shield and spear; the veterans were to hold the branches aloft, so as to hide those in the rear behind the foliage, while the latter were to keep their spears horizontal and trail them along the ground, so that they might not be apparent. If the general were overcome by the old men's prayers, the armed warriors were not to make any attempt to join battle: but if he were not, they were to invite him to enter their city, as if they were there to give themselves up to their fate; and when they arrived at the middle of the causeway, the old men, at a signal previously arranged, were to run away, throwing down the branches, while the men in arms were to turn and charge and fight their hardest.

They were there then in their places, drawn up according to this plan, and implored the general to shew respect to their grey hairs and to the supplicatory palm-branches, and to have pity upon the town; they were ready, they said, to give him for his private purse a hundred talents of silver, and to send to the Satrap a hundred men willing to offer themselves as hostages for the city, so that he might be able to carry his superior some spoils of war. This offer of theirs was quite genuine, and if the general had chosen to accept their terms, they would have paid the money and given the hostages; but as he would not agree, "Very well," said the old men, "if that is your decision we must accept what is fated for us. Only grant us one favour in our distress; do not kill us without our gates, or far from our town, but take us to the spot where our fathers lived, to the hearths where we were born, and let

ἄγε, τάφου ἡμῖν παίησον τὴν πόλιν. ἰδοὺ σοι  
πρὸς τὸν θάνατον ἡγαύμεθα.<sup>2</sup> ταῦτα ἀκούσας  
ὁ στρατηγός, τὴν μὲν παρασκευὴν τῆς μάχης  
ἀφίησι, κελύει δὲ ἔρχεσθαι καθ' ἡσυχίαν τῷ  
στρατῷ.

14. Ἦσαν δὲ τῶν πραττομένων σκοποὶ πόρ-  
ρωθεν, οὓς οἱ βουκόλοι προκαθίσαντες ἐκέλευον,  
εἰ διαβαίνοντας ἴδοικεν τοὺς πολεμίους, τὸ χῶμα  
τοῦ ποταμοῦ κύψαντας ἐπαφείναι τὸ ὕδωρ πᾶν  
τοῖς ἐναντίοις. ἔχει γὰρ οὕτω τὸ τοῦ Νείλου  
2 ρεύματα, καθ' ἑκάστην διώρυχα χῶμα ἔχουσι  
Αἰγύπτιοι, ὥς ἂν μὴ πρὸ καιροῦ τῆς χρείας  
ὑπερέχων ὁ Νεῖλος τὴν γῆν ἐπικλύσῃ. ὅταν δὲ  
δεηθῶσιν ἐρδεῖσαι τὸ πεδῖον, ἀνέρξων ὀλίγον τοῦ  
χάματος, εἰς ὅσον ἰσχύεται.<sup>1</sup> ἦν οὖν τῆς κόμης  
ὀπισθεν διώρυξ τοῦ ποταμοῦ μεγάλη καὶ πλατεία·  
3 ταύτῃ αἱ τεταγμένοι τὸ ἔργον, ὥς εἶδαν εἰσίσταντες  
τοὺς πολεμίους, διακέπτουσι ταχὺ τὸ χῶμα τοῦ  
ποταμοῦ. πάντα οὖν ὁμοῦ γίνεται οἱ μὲν γέροντες  
οἱ κατὰ πρόσωπον ἄφνω δίστανται· οἱ δὲ τὰς  
λόγχας ἐγείραντες ἐκτρέχουσι· τὸ δὲ ὕδωρ ἤδη  
παρῆν. καὶ ὠγκοῦντο μὲν αἱ λίμναι πάντοθεν  
οἰδοῦσαι, ὁ δὲ ἰσθμὸς ἐπικλύζετο, πάντα δὲ ἦν  
4 ὥσπερ θάλασσα. ἐμπесόντες οὖν οἱ βουκόλοι,  
τοῖς μὲν κατὰ πρόσωπον καὶ τὸν στρατηγὸν  
αὐτὸν διαπεύρουσι ταῖς λόγχαις, ἀπαρασκευά-  
στε ὄντας καὶ πρὸς τὸ ἀδόκητον τεταραγμένους.  
5 τῶν δὲ ἄλλων ἀδιήγητος θάνατος ἦν· αἱ μὲν γὰρ  
εὐθὺς ἐκ πρώτης προσβολῆς μηδὲ κινήσαντες τὰς

<sup>1</sup> So Krieger (or εἰς ἡμῶν ἰ.) for εἰς τὴν πόλιν. This clause is not found in all the MSS. and some editors have omitted it; but it is in the best, and with Krieger's correction makes good sense.

our town be also our tomb. Look, we will lead the way for you to our death." The general, hearing this request, released his troops from their battle formation, and bade them follow after him at leisure.

14. There were some scouts who were watching the course of events from a distance; they had been posted by the buccanniers, who had ordered them, when they saw the enemy crossing, to break down the dykes and let all the water in upon them as they advanced. For this is the arrangement adopted with the waters of the Nile: at the mouth of every canal the Egyptians keep a dyke, so that the river should not overflow its banks and inundate the land before the time of need; when they wish to irrigate the soil, they open the dyke a little way, until it is turned into a swamp. There was in this way behind the town a long and wide canal from the river; and those appointed for the task, when they saw the entry of the hostile forces, quickly cut through the dyke. All happened in a moment; the old men in front suddenly disappeared, the others raised their spears and rushed forward, and the water flowed in at once; the lagoons rose, the water swelling on every side, the isthmus was flooded and the whole country became like a sea. The buccanniers fell on their enemies and transfixed with their spears those in front, including the general; for they were maimed and quite disordered at the unexpected attack. As for the rest, the ways in which they met their death were too many to describe. Some at the first rush never even drew their weapons, but perished at once; others had no time in which

αἰχμὰς ἀποάλλυντο· οἱ δὲ οὐ λαβόντες σχολὴν ἀμύνασθαι, ἅμα γὰρ ἐμάνθανον καὶ ἑπάσχαν. ἐνίοις δὲ ἑφθανε τὸ παθεῖν πρὸ τοῦ μαθεῖν. οἱ δὲ ὑπ' ἐκπλήξεως παραλόγου τὸν θάνατον εἰστήκεσαν περιμένοντες· οἱ δὲ καὶ κινηθέντες μόνον κατωλίσθαιον, ὑποσκελίζοντες αὐτοὺς τοῦ ποταμοῦ· οἱ δὲ καὶ φεύγειν ὀρμήσαντες εἰς τὰ βαθύ·

6 τῆς λίμνης ἐγκυλισθέντες ὑπεσύρθησαν. τῶν μὲν γὰρ ἐπὶ τῆς γῆς ἐστώτων, τὸ ὕδωρ ἦν ἄχρως ὀμφαλοῦ, ὥστε καὶ ἀνέκρουεν αὐτῶν τὰς ὑσπίδας καὶ ἐγόντων πρὸς τὰ τραύματα τὰς γαστέρας. τὸ δὲ κατὰ τὴν λίμνην ὕδωρ πάντῃ ὑπὲρ κεφαλῇν

7 ἀνδρὸς ἦν. διακρίναι δὲ οὐκ ἦν, τί λίμνη καὶ τί πεδῖον· ἀλλὰ καὶ ὁ διὰ τῆς γῆς τρέχων δέει τοῦ μὴ διαμαρτεῖν βραδύτερος ἦν πρὸς τὴν φυγὴν, ὥστε ταχέως ἡλίσκετο· καὶ ὁ κατὰ τῆς λίμνης

8 πλαιηθεὶς, δοῦξας γῆν εἶναι, κατεδύνετο. καὶ ἦν καινὰ ἄτυχήματα, καὶ κινύγια τοσαῦτα, καὶ ναῦς οὐδαμοῦ. ἀμφοῦτερα δὲ καινὰ καὶ παράλογα, ἐν ὕδατι πεζομαχία, καὶ ἐν τῇ γῇ ναυμαχία.

9 οἱ μὲν δὴ τοῖς πεπραγμένοις ἐπαρθέντες μέγα ἐφρόνουον, ἀνδρεία κομίζοντες κενρατηκέναι καὶ οὐκ ἀπάτης κλοπῇ. ἀνὴρ γὰρ Αἰγύπτιος καὶ τὸ δειλόν, ὅπου φοβεῖται, δεδούλωται, καὶ τὸ μάχιμον, ἐν οἷς θαρρεῖ, παρώξυνται· ἀμφοῦτερα δὲ οὐ κατὰ μέτρον, ἀλλὰ τὸ μὲν ὑπογενέστερον δυστυχεῖ, τὸ δὲ προπετέστερον κρατεῖ.

15. Δέκα δὲ τῇ Λευκίππῃ διεληγλίθεσαν ἡμέραι τῆς μανίας, ἥ δὲ νόσος οὐκ ἐκουφίζετο.

[I think Hercher's suggestion, πάντα, must be right. πάντα, over the head of every man, is very likely.]

to make their defence; they were cut down in the same moment that they realised they were being attacked; others even before they realised it. Others, struck into immobility by the unexpected event, stood and waited for death. Some slipped directly they attempted to move, the water undermining their footsteps; others, as they attempted to flee, rolled into the deep part of the lake, and were dragged under. As for those who were standing on the firm ground, the water came up as far as their navels, and thereby turned up their shields, thus exposing their bodies to the blows of the enemy. The water in the lagoon was everywhere above the height of a man's head; indeed, it was impossible to tell which was lake and which was land; those who attempted to run away upon land had to go slowly for fear of making a mistake, and so were quickly captured; while those who mistook their way into the lake, thinking it to be land, were drowned. It was a paradoxical kind of mishap, innumerable wrecks, but no ship. Both indeed were new and strange, a land-fight in the water and a shipwreck on land. The conquerors were greatly elated by the result, and in high conceit with themselves, imagining that they had gained their victory by their bravery, and not by an underhand stratagem; for the Egyptian is subject to the most slavish cowardice when he is afraid and the most fool-hardy rashness when encouraged by his position; in neither case has he any moderation—he either bows to fortune with over-great pusillanimity, or displays in success more than idiotic temerity.

15. Ten days had now passed since the madness came upon Leucippe, and there was no improvement

- ἄπαρ οὖν ποτὲ καθεύδουσα, ταύτην ἀφίησιν  
 ἀνειροπελουμένη<sup>1</sup> τὴν φωνήν, "Διὰ σέ μαίνομαι,  
 Γοργία." ἔπει οὖν ὥς ἐγένετο, λέγων τῷ Μενε-  
 λῶ τὸ λεχθὲν καὶ ἐσκόπουσιν εἰ τις εἴη που κατὰ  
 2 τὴν κώμην Γοργίας. προσελθοῦσι δὲ ἡμῖν νεανίσκας  
 προσέρχεταιί τις καὶ προσαγορεύσας με, "Σωτήρ  
 ἦκω σός," ἔφη, "καὶ τῆς σῆς γυναικός." ἐκ-  
 πλαγεῖς οὖν καὶ θεόπεμπτου εἶναι νομίσας τὸν  
 ἄνθρωπον, "Μὴ Γοργίας," εἶπεν, "τυγχάνεις;"  
 "Οὐ μὲν οὖν," εἶπεν, "ἀλλὰ Χαιρέας Γοργίας  
 3 γὰρ σε ἀποδώσκειν." ἔτι μᾶλλον ἔφριξα καὶ  
 λέγων "Τίνα ταύτην ἀπώλειαν, καὶ τίς ἐστὶν  
 ὁ Γοργίας; δαίμων γάρ μοι τις αὐτὸν ἐμήνυσε  
 νύκτωρ· σὺ δὲ διηγητὴς γεναῦ τῶν θείων μηνυ-  
 μάτων." "Γοργίαν ἦν μὲν," ἔφη, "Λύγυπτιος  
 στρατιώτης· νῦν δὲ οὐκ ἔστιν ἀλλ' ἔργον γέγονε  
 4 τῶν βουκόλων. ἦρα ἐκ τῆς σῆς γυναικός· ὦν δὲ  
 φύσει φαρμακεύς, σκευάζει τι φάρμακον ἔρωτος  
 καὶ πείθει τὸν διακονούμενον ὑμῖν Λύγυπτιον  
 λαβεῖν τὸ φάρμακον καὶ ἐγκαταμίξαι τῷ τῆς  
 Λευκίππης ποτῷ. λανθάνει δὲ ἀκράτῳ χρη-  
 σάμενος τῷ φαρμάκῳ, καὶ τὸ φίλτρον εἰς μανίαν  
 5 αἵρεται. ταῦτα γάρ μοι χθὲς ὁ τοῦ Γοργίου  
 θεράπων διηγήσατο, ὅς ἔτυχεν αὐτῷ συστρα-  
 τευσάμενος ἐπὶ τοὺς βουκόλους· ἔσωσε δὲ αὐτὸν,  
 ὡς εἶκός, ὑπὲρ ὑμῶν ἡ Τύχη. αἰτεῖ δὲ χρυσοὺς  
 τέτταρας ὑπὲρ τῆς ἰάσεως· ἔχει γάρ, φησί,ν,  
 ἑτέρου φαρμάκου σκευήν, δι' οὗ λύσει τὸ πρό-

<sup>1</sup> I take the emendation for *τραπελομένην*, which can hardly be construed. There have been other suggestions: Cobet simply changed the participle into the nominative case, while others preferred a suggestion found in some of the MSS., *καταλωμένην*, "these several women."

in her malady. On one occasion, however, while asleep, she uttered these words in her dream: "It is through you that I have lost my senses, Gorgias." When morning came, I told Menelaus what she had said, and enquired if there were any Gorgias in the place. As we walked out, a young man came up to us and, addressing me, "I come," he said, "to be the salvation of you and your beloved."<sup>1</sup> I was struck dumb at this and thought that he must be divinely sent to me. "You do not happen to be Gorgias, I suppose?" said I. "No," said he, "but Chacrens. It is Gorgias that has been your undoing." I could not but shiver at this, and said, "What is this undoing, and who is Gorgias? Some god communicated to me his name in the night; it is for you to be the interpreter of the heavenly message." "Gorgias was," he said, "an Egyptian soldier: now he is no more, but has become the victim of the buccaneers. He fell in love with your chosen, and being naturally an expert in drugs, he prepared a love-philtre and bribed your Egyptian servant to take it and mix it in Leucippe's drink: but the servant by a mistake administered the philtre undiluted, and it had the effect of producing madness. All this was told me yesterday by Gorgias' servant, who was fighting by his side against the robbers; it seems that good fortune has kept him safe for you; he asks four pieces of gold to cure her, for he says that he possesses another preparation of drugs

<sup>1</sup> *γυνή*, both here and in several other passages, is used in the sense of a prospective wife, like the German *Brant*. This cannot be exactly rendered in English by any of the ordinary equivalents of *γυνή*, so that it must be expressed by alternatives or circumlocutions.



6 τερσιν." "Ἀλλὰ σοὶ μὲν," ἔφη, "ἀγαθὰ γένοιτο  
τῆς διακονίας· τὸν δὲ ἄνθρωπον, ὃν λέγεις, ἄγε  
πρὸς ἡμᾶς." καὶ ὁ μὲν ἀπήλθεν· ἐγὼ δὲ πρὸς  
τὸν Αἰγύπτιον εἰσελθὼν, τύπτων τε αὐτὸν πύξ  
κατὰ τῶν προσώπων καὶ δευτέραν καὶ τρίτην,  
θορυβῶν δὲ ἅμα λέγω· "Εἰπόν, τί δέδωκας  
Λευκίππῃ; καὶ πόθεν μαίνεται;" ὁ δὲ φοβηθεὶς  
καταλέγει πάντα ὅσα ἡμῖν ὁ Χαιρέας διηγήσατο.  
τὸν μὲν οὖν εἶχομεν ἐν φυλακῇ καθείρξαντες.

16. Κἂν ταύτῃ παρῇν ὁ Χαιρέας, ἄγων τὸν  
ἄνθρωπον, λέγω οὖν πρὸς ὑμφοτέρους· "Τοὺς  
μὲν τέτταρας χρυσοὺς ἤδη λάβετε μισθὸν ἀγαθῆς  
μηνέσεως· ἀκούσατε δὲ ὡς ἔχω περὶ τοῦ φαρμάκου.  
ὁρᾶτε ὡς καὶ τῶν παρόντων τῇ γυναικὶ· κακῶν  
2 αἰτίαν γέγονε φάρμακον. οὐκ ἀκίνδυνον δὲ ἐπι-  
φαρμάσσειν τὰ σπλάγχνα ἤδη πεφαρμαγμένα.  
φέρει εἶπατε, ὅ· τι καὶ ἔχει τὸ φάρμακον τοῦτο καὶ  
παρόντων ἡμῶν σκευιάσατε· χρυσαὶ δὲ ὑμῖν ἄλλοι  
3 τέτταρες μισθοί, ἂν οὕτω ποιῇτε." καὶ ὁ ἄν-  
θρωπος, "Δίκαια," ἔφη, "φεβῶ· τὰ δὲ ἐμβαλλό-  
μενα κοινὰ καὶ πάντα ἐδώκεμα· αὐτὸς δὲ τούτων  
ἀπογενέσθαι τοσοῦτον, ὅσον κίρκινη λήβει." καὶ  
ἅμα κελεύει τινὰ πριύμενον κομίζειν, ἕκαστον  
εἰπὼν· ὥς τε ταχὺ μὲν ἐκομίσθη, παρόντων δὲ  
ἡμῶν συνέτριψε πάντα ὁμοῦ καὶ δίχῃ διελὼν,  
"Τὸ μὲν αὐτός," ἔφη, "πίσμαι πρῶτος, τὸ δὲ  
4 δώσω τῇ γυναικί. κοιμηθήσεται δὲ πάντων δι'  
ἄλης τῆς νυκτὸς λαβεῦσα· περὶ δὲ τὴν ἔω καὶ

which is an antidote to the former." "May God bless you," said I, "for this service you are rendering to us! Please bring hither the man of whom you speak." He departed on this errand, while I went in to find my Egyptian, and I beat him about the face with my fist more than once or twice, shouting and saying to him, "Tell me, what did you give to Lenciippe? What is it that has made her mad?" He was greatly frightened, and related to us the whole story just as Chareas had told it to us; so we shut him up in prison and kept him there.

16. Meanwhile Chareas came back, bringing his man with him, and I addressed myself to both of them: "Here are your four pieces of gold as a reward for your good tidings; but listen to what I have to say about the remedy. You see how a drugged potion has been the cause of the girl's present evil state; it cannot surely be without danger to add yet further drugs to organs already drugged. Tell us then of what ingredients it is composed, and make it up here in our presence; if you will do this, there will be a reward of four more gold pieces for you." "Your fears are quite justified," said he; "but the ingredients are quite common and all harmless to take; I will myself drink a portion equal to hers." So saying, he sent someone out to buy them and bring them back, naming each; and when they had arrived, which was in no long time, he pounded them all up before our eyes and divided the compound into two parts. "I will myself drink the one first," he said, "and the other I will give to the maiden. After she has taken it she will sleep the whole night through, and

τὸν ἵππον καὶ τὴν νόσον ἐποθήσεται." λαμβάνει  
 δὴ τοῦ φαρμάκου πρῶτος αὐτὰς, τὸ δὲ λοιπὸν  
 5 κτελεῖ περὶ τὴν ἐσπέραν δοῦναι πιεῖν. "Ἐγὼ  
 δὲ ἄπειμι," εἶπεν, "κοιμηθησόμενος· τὸ γὰρ φάρ-  
 μακον οὕτω βούλεται." ταῦτα εἰπὼν ἀπῆλθε,  
 τοὺς τέτταρας χρυσοὺς παρ' ἐμοῦ λαβὼν. "Τοὺς  
 δὲ λοιπούς," εἶπεν, "δώσω, εἰ ραΐσειεν ἐκ τῆς  
 νόσου."

17. Ἐπεὶ οὖν καιρὸς ἦν αὐτῇ πιεῖν τὸ φάρ-  
 μακον, ἐγγέας προσηυχόμεν αὐτῇ. "ὦ γῆς  
 τέκνον, φάρμακον, ὃ δῶρον Ἀσκληπιοῦ, ἀλό-  
 θευσόν<sup>1</sup> σου τὰ ἐπαγγέλματα, εὐτυχέστερον ἐμοῦ  
 γενοῦ καὶ σώξέ μοι τὴν φιλιότητα. νίκησαν τὸ  
 φάρμακον ἐκείνο τὸ βάρβαρον καὶ ἄγριον."  
 2 ταῦτα δοὺς τῇ φαρμάκῃ τὰ συνθήματα καὶ  
 καταφιλήσας τὸ ἔκπωμα, δίδωμι τῇ Λευκίππῃ  
 πιεῖν. ἡ δέ, ὡς ὁ ἄνθρωπος εἶπε, μετὰ μικρὸν  
 ἐπειτο καθεύδουσα· κἀγὼ παρακαθήμενος, ἔλεγον  
 πρὸς αὐτὴν ὡς ἀκούουσιν. "Ἄρι μοι σωφρονή-  
 σεις<sup>2</sup> Ἀληθῶς; ἄρι μέ ποτε ἠγνοεῖς<sup>3</sup>; ἄρι σου  
 3 τὴν φωνὴν ἐκείνην ἀπολήψομαι; μάντευσαί τι  
 καὶ νῦν καθεύδουσα; καὶ γὰρ χθὲς τοῦ Γοργίου  
 καταμαντεύσω δικαίως. εὐτυχεῖς ἄρα μάλλον  
 κοιμημένη· γρηγορεῦσα μὲν γὰρ μαρίαν δυσ-  
 4 τυχεῖν, τὰ δὲ ἐνύπνιά σου σωφρονεῖ." ταῦτά μου  
 διαλεγομένης ὡς πρὸς ἀκούουσιν Λευκίππην,  
 μόλις ἡ πολύευκτος ἕως ἀναφαίνεται, καὶ ἡ  
 Λευκίππη φθέγγεται, καὶ ἦν ἡ φωνή· "Κλειτο-  
 φῶν." ἀναπηδήσας οὖν πρόσκειμέ τε αὐτῇ καὶ

<sup>1</sup> So Collet for the MSS. ἀλοθεύσας. Not only would the change of person be awkward, but the neuter plural substantive should take a singular verb.

when morning comes she will arise at once from her sleep and from the disease." So he first took his portion of the drug, and bade the rest be given her to drink in the evening. "But I," he added, "must go away and rest, as the drug requires." With these words he departed, taking the four gold pieces I had given him. "I will give you the other four," I said, "on her recovery."

17. So when the time came to give her the medicine, I poured it out and prayed over it thus: "Drug, child of earth, gift of Aesculapius, bring true thy promises; be more fortunate than I and save me my dearest. Overcome that other cruel and savage philtre." When I had thus conjured the medicine I kissed the cup, and gave it to Leucippe to drink; and she, as the nun had predicted, soon lay fast asleep. I sat by her, and addressed her as though she could hear my words; "Will you really regain your senses once more? Will you know me again? Shall I hear again that dear voice of yours? Give me some token of hope, now, in your sleep, just as yesterday you rightly divined the name of Gorgias. Happier are you while at rest; when awake, you suffer the misfortune of madness, while your dreams have sound sense." Thus did I harangue Leucippe, as though she could hear me, and at last appeared the dawn for which I had prayed so long; Leucippe spoke, and the word she uttered was "Clitophon." I jumped up, went to her, and asked her how she

\* Irish optatives (*aspoisodómar, yaspianar*) in the MSS.: corrected by Collet.

πυκνάνομαι πῶς ἔχει. ἡ δὲ ἑώρακε μὲν μηδὲν ὦν  
 ἔπραξεν ἐγνωκέναι, τὰ δεσμὰ δὲ ἰδοῦσα ἐθαύμαζε  
 7 καὶ ἐπυρθάνετο τίς ὁ δῆσας εἴη. ἐγὼ δὲ ἰδὼν  
 σωφρονουῖσαν, ὑπὸ πολλῆς χαρᾶς ἔλυσαν μὲν μετὰ  
 θορύβου τὰ δεσμί, μετὰ ταῦτα δὲ ἤδη τὰ πᾶν  
 αὐτῇ διηγοῦμαι. ἡ δὲ ἡσυχύνετο ἡκροωμένη καὶ  
 11 ἡρυθρία καὶ ἐνόμιζε τότε αὐτὰ ποιεῖν. τὴν μὲν  
 οὖν ἀνελάμβανον παραμυθαύμενοι, τοῦ δὲ φαρ-  
 μάκου τὸν μισθὸν ὑποδίδωμι μάλιστ' ἄσμενος.  
 ἦν δὲ τὸ πᾶν ἡμῖν ἐφόδιον σῶον· ὁ γὰρ ὁ Σάτυρος  
 ἔτυχεν ἔχων ἐξωσμένος, ὅτε ἐκαναγῆσαμεν, οὐκ  
 ἀφῆρητο ὑπὸ τῶν ληστών, οὔτε αὐτὸς οὔτε ὁ  
 Μελέαρος αὐδὲν ὦν εἶχεν.

18. Ἐν τούτῳ δὲ καὶ τοὺς ληστὰς ἐπελθοῦσα  
 δύναμις μείζων ἡπὸ τῆς μητροπόλεως παρεστή-  
 σατο καὶ πᾶσαν αὐτῶν εἰς ἑδάφος κατέστρεψε  
 τὴν πόλιν. ἐλευθερωθέντος δὲ τοῦ ποταμοῦ τῆς  
 τῶν βουκόλων ὕβρεως, παρεσκευαζόμεθα τὸν ἐπὶ  
 τὴν Ἀλεξάνδρειαν πλοῦν. συνέπλει δὲ ἡμῖν καὶ ὁ  
 Χαιρέας, φίλος ἤδη γεγυμένος ἐκ τῆς τοῦ φαρ-  
 22 μάκου μηνύσεως. ἦν δὲ τὸ μὲν γένος ἐκ τῆς  
 νήσου τῆς Φάρον, τὴν δὲ τέχνην ἁλιεύς, ἐστρα-  
 τεύετο δὲ μισθῷ κατὰ τῶν βουκόλων τὴν ἐν ταῖς  
 ναυσὶ στρατείαν· ὥστε μετὰ τὸν πόλεμον τῆς  
 26 στρατείας ἀπήλλακτο. ἦν οὖν ἐξ ὑπλοίας  
 μακρᾶς πλεόντων πάντα μεστὰ, καὶ πολλὰς τις  
 οὔσας ἡδονή, αὐτῶν ῥοδή, πλωτήρων κρότος,  
 χορεία νεῶν, καὶ ἦν ἅπας ὁ ποταμὸς ἑορτή· ἐώρακε

was; she seemed to know nothing of what had happened, but was astonished to see her hands, and asked who had fettered her. Seeing her in her senses again, I was overjoyed to confusion and undid the bonds, and then related to her the whole course of events; she was quite ashamed when she heard it; she blushed, and could hardly be persuaded that she was not still beside herself. I therefore did my best to comfort and calm her, and paid the fee for the drug with the utmost good will. All the money which we had provided for our journey was safe; that which Satyrus had happened to tie up in his girdle when we were shipwrecked had not been taken from him by the robbers, and neither he nor Menelaus had lost any of their possessions.

18. While all this was going on there came from the capital against the robbers a larger force, which settled their business and razed their town to the ground. The river freed from the buccanniers' violence, we proposed to sail to Alexandria, and Chaereas was to accompany us; for he had become on friendly terms with us on account of the information he had been able to give us about the philtre. He was of the Island of Pharos by birth and a fisherman by trade; he had served in the fleet sent against the buccanniers, and had taken his discharge after the conclusion of the war. Long had boats been absent from the Nile,<sup>1</sup> but the river was now thronged with passengers, and the whole presented a delightful spectacle—the singing of the boatmen, the rhythm of the oars, and the procession of the boats; it was like a great fair, and the whole of our voyage seemed to be an

<sup>1</sup> Owing to its having been long infested by the pirates, who had now been destroyed.

δὲ ὁ πλοῦς καμαῖζοντι ποταμῷ. ἔπεινον δὲ καὶ τοῦ Νείλου τότε πρῶτον ἄνεν τῆς πρὸς οἶνον ὁμιλίας, κρίναι θέλων τοῦ πώματος τὴν ἡδονήν· οἶνος γὰρ φύσει τοῦ ὕδατος κλοπή. ἀρυσόμενος πῖν ὑάλου τῆς διαφανοῦς κύλικα, τὸ ὕδωρ ἑώρων ὑπὸ λευκότητος πρὸς τὸ ἔκπωμα ἡμιλλόμενον καὶ τὸ ἔκπωμα νικώμενον. γλυκὺ δὲ πινόμενον ἦν καὶ ψυχρὰν ἐν μέτρῳ τῆς ἡδονῆς· οἶα γὰρ ἐνίοις τῶν παρ' Ἑλλήσι ποταμῶν καὶ τιτρώσ-  
κοντας· ταῦτα συνέκρινεν αὐτοῦς τῷ ποταμῷ.  
διὰ τοῦτο αὐτὸν ἄκρατον ὁ Αἰγύπτιος πίνων οὐ φοβεῖται, Διανύσου μὴ δεόμενος. ἐθαύματα δὲ αὐτῶν<sup>1</sup> καὶ τὸν τρόπον τοῦ ποτοῦ· οὔτε γὰρ ἀρύσαντες πίνειν ἐθέλουσιν, οὔτε ἐκπωμάτων<sup>2</sup> ἀνέχονται, ἔκπωμα αὐταυργὸν ἔχοντες· ἔκπωμα γὰρ αὐτοῖς ἔστιν ἡ χεῖρ. εἰ γάρ τις αὐτῶν ἐμφήσει πλέων, προκύψας ἐκ τῆς νηὸς τὸ μὲν πρόσωπον εἰς τὸν ποταμὸν προβέβληκε, τὴν δὲ χεῖρα εἰς τὸ ὕδωρ καθῆκε καὶ κοίλην βαπτίσας καὶ πλησόμενος ὕδατος, ἱκαντίζει κατὰ τοῦ στόματος τὸ πῶμα καὶ τυγχάνει τοῦ σκοποῦ· τὸ δὲ κεχηρὸς περιμένει τὴν βολὴν καὶ δέχεται καὶ κλείεται, καὶ οὐκ ἐὰ τὸ ὕδωρ αὐθις ἔξω πρῶειν.

19. Εἶδον δὲ καὶ ἄλλο θηρίον τοῦ Νείλου, ὑπὲρ τὸν ἵππον τὸν ποτάμιον εἰς ἄλκην ἐπαινούμενον· κροκόδειλος δὲ ὄνομα ἦν αὐτῷ. παρήλλακτο δὲ καὶ τὴν μορφὴν εἰς ἰχθὺν ὁμοῦ καὶ θηρίου.<sup>3</sup> μέγας μὲν γὰρ ἐκ κεφαλῆς εἰς αὐράν,  
2 τὸ δὲ εὖρος τοῦ μεγέθους οὐ κατὰ λόγον. δορὰ

<sup>1</sup> Hirschig's correction, which seems right, from αὐτοῦ, the subject of the next sentence being in the plural.

<sup>2</sup> A certain correction by Hirschig for the MSS. πωμάτων.

<sup>3</sup> ἵππος is followed in the MSS. by μέγα, which Jacobus saw was a mere dittography from the following word.

a river keeping festival. That was the first occasion on which I drank the water of the Nile without mixing it with wine, as I wished to test its excellence as a drink; wine spoils its character. I filled a transparent glass with it, and saw that in the matter of limpidity<sup>1</sup> it vied with, nay, it defeated the vessel that contained it; to the taste it was sweet and cool enough to be delightful, whereas some of the Greek rivers with which I compared it are so cold as to be painful. For this reason the Egyptian does not feel the need of the juice of Bacchus, and fears not to drink the water without mixture. I was also surprised at the manner in which they drink it: they do not draw it in the usual way, nor use vessels to drink it from, having a vessel provided by nature—their hand. If one of them, while on ship-board, is thirsty, he leans his face forward over the side above the river, and then, making a hollow of his hand, plunging it beneath the surface, and filling it with water, he jerks it up into his mouth and does not miss the mark; his open mouth awaits, receives and keeps it when it is thrown, and then shuts, not allowing it to fall out again.

19. I also saw another beast, a denizen of the Nile, which is even more celebrated for its strength than the hippopotamus: it is called the crocodile. Its form partakes both of that of a beast and that of a fish; it is of great length from head to tail, though it is not proportionately broad. Its hide is wrinkled and

<sup>1</sup> Excellent water as it is, this is not at the present day one of its characteristics, though the slight quality is quite harmless, and can to some extent be made to settle.



μὲν φοβίσσι ῥυσί· πετραία<sup>1</sup> δὲ τῶν νύκτων ἢ χρυσὴ  
 καὶ μέλαινα· ἢ γαστήρ δὲ λευκή· πόδες τέτταρες,  
 εἰς τὸ πλείον ἡρέμα κυρτούμενοι, καθάπερ  
 χερσαίας χελώνης· οὐρὰ μακρὰ καὶ παχεῖα καὶ  
 3 εἰκυῖα στερεῷ σώματι. οὐ γὰρ ὡς τοῖς ἄλλοις  
 περικείται θηρίοις, ἀλλ' ἔστι τῆς μάχης ἐν  
 ὅστων τελευτῇ καὶ μέρος αὐτοῦ τῶν ὄλων.  
 ἐντέτμηται δὲ ἀκροθεν εἰς ἡκάνθας ἀναιδεῖς, οἷαι  
 4 τῶν πριόνων εἰσὶν αἱ αἰχμαί. αὕτη δὲ αὐτῷ καὶ  
 μίστιξ' ἐπὶ τῆς ἄγρας γίνεται, τύπτει γὰρ αὐτῇ  
 πρὸς οὐδ' ἂν διαπαλαίῃ καὶ πολλὰ ποιεῖ τραύματα  
 πληγῇ μιᾷ. κεφαλὴ δὲ αὐτῷ τοῖς νύκταις συν-  
 νφαίνεται καὶ εἰς μίαν στάθμην ἰθύνεται, ἐκλεψθε  
 γὰρ αὐτοῦ τὴν δεξιὴν ἢ φύσις. ἔστι δὲ τοῦ  
 ἵππου<sup>2</sup> βλοσυρώτερος τὰ ἔμματα, καὶ ἐπὶ πλέον  
 5 ἐπὶ τὰς γένους ἐκτείνεται καὶ ἀναύγεται πᾶς. τὸν  
 μὲν γὰρ ἄλλον χρόνεν, παρ' ὅσον οὐ κέχηκε τὸ  
 θηρίον, ἔστι κεφαλὴ, ὅταν ἐκ χάνη πρὸς τὰς  
 ἄγρας, ὅλον στόμα γίνεται. ἀναύγει δὲ τὴν γένυν  
 τὴν ἄνω, τὴν δὲ κάτω στερεὴν ἔχει καὶ ἀπόστασις  
 ἔστι πολλή, καὶ μέχρι τῶν ὤμων τὸ χάσμα, καὶ  
 11 εὐθύς ἢ γαστήρ. ὀδόντες δὲ πολλοί, καὶ ἐπὶ  
 πλείστον τεταγμένοι· φασὶ δὲ ὅτι τὸν ἀριθμὸν  
 τυγχάνουσιν, ὅσας ὁ θεὸς εἰς ὅλον ἔτος ἀναλάμ-  
 πει τὰς ἡμέρας· τοσοῦτον ἔργον αἶρει τῶν  
 γενύων πεδίον. ἂν δὲ ἐκπερίσῃ πρὸς τὴν γῆν,  
 ὅσον ἔχει δυνάμεως ἀπιστήσεις, ἰδὼν τὴν τοῦ  
 σώματος ὀλκήν.

<sup>1</sup> Although I have not received it into the text, I must mention Hercher's ingenious conjecture, *πετραία*, ash-columned. It is attractive, as the rest of the epithets in the sentence are of colour.

<sup>2</sup> So Hirschig for *λίσιον*, which made no sense; he also suggested *ὄματα* until *πᾶς* for the MSS, *σώματα* and *πῶσα*.

scaly, the skin of its back black and hard as stones, whereas that of its belly is white; it has four feet, with curved, bony legs, like those of a tortoise; its tail is long and thick, like the solid part of its body; unlike that of other animals, it is the bony continuation of the spine, of which it is indeed an integral part. On the upper side it is divided into cruel spines, like the teeth of a saw; the animal uses it like a scourge against its prey, striking with it anything against which it is struggling, and inflicting several wounds with a single blow. Its head grows directly on to its shoulders, forming with them a single straight line; for a neck is not one of the gifts with which it has been favoured by nature. Its eyes are more grim and staring than those of a horse; it is generally in the condition of having its mouth wide open. For the rest of the time, when not agape, that part of the beast is a head; but when it yawns after its prey, it is all mouth. It lifts its upper jaw, keeping the lower one rigid. So wide apart do they go that the opening reaches all the way to the shoulders and the entrance to its belly is visible.<sup>1</sup> Its teeth are numerous, placed one behind the other; they are said to be identical in number with the days God gives light to for a year—a mighty crop to spring up in the field of its jaws! When it comes up from the river on to the land, you would be surprised at the creature's enormous strength if you observed the way it drags its body.

<sup>1</sup> Compare the description of the beast about to attack Andromeda in III. vii.

1. Τρωῶν δὲ πλεύσαντες ἡμερῶν εἰς Ἀλεξάν-  
 δρειαν ἦλθομεν. ἀνιόντι δέ μοι κατὰ τὰς Ἰλίου  
 καλευμένας πύλας, συνηντάτο εὐθὺς τῆς πόλεως  
 ἀστράπτων τὸ κύλλος, καὶ μου τοὺς ὀφθαλμοὺς  
 2 ἐγέμισεν ἡδονῆς. στήθεσσι μὲν κιώνων ὀρθίας  
 ἱκατέρωθεν ἐκ τῶν Ἰλίου πυλῶν εἰς τὰς Σελήνης  
 πύλας· οὗτοι γάρ τῆς πόλεως οἱ πυλωροί. ἐν  
 3 μέσῳ δὲ τῶν κιώνων τῆς πόλεως τὸ πεδίον· ὁδὸς  
 ἐξ διὰ τοῦ πεδίου πολλή καὶ ἐνδομος ἱποδημία.  
 ὀλίγους δὲ τῆς πόλεως σταδίους περελθὼν, ἦλθον  
 εἰς τὸν ἐπάνυμον Ἀλεξάνδρου τύπον. εἶδον δὲ  
 ἐντεῦθεν ἄλλην πύλιν καὶ σχιζόμενον ταύτῃ  
 4 τὸ κύλλος· ὅσας γὰρ κιώνων ὄρχατος εἰς τὴν  
 εὐθυωρίαν, τοσοῦτος ἕτερος εἰς τὰ ἐγκύρσια.  
 ἐγὼ ἐξ μερίζων τοὺς ὀφθαλμοὺς εἰς πᾶσας τὰς  
 ἀγυιάς, θεατῆς ἀκόρεστος ἦμην καὶ τὸ κύλλος  
 5 ὅλως οὐκ ἐξήρκεσεν ἰδεῖν. τὰ μὲν ἐβλεπον, τὰ  
 δὲ ἐμελλον, τὰ δὲ ἡπειρόμην ἰδεῖν, τὰ δὲ οὐκ  
 ἠθελον παρελθεῖν· ἐκρίτει τὴν θέαν τὰ ὀρώ-  
 μενα, εἶλε τὰ προσδοκώμενα. περιάγων οὖν  
 ἑμαυτὸν εἰς πᾶσας τὰς ἀγυιάς καὶ πρὸς τὴν  
 ὄψιν δυσερωπιῶν, εἶπον καμίων· “Ὀφθαλμοί,  
 6 νευκῆσθε.” εἶδον δὲ δύο καινὰ καὶ παρίλογα,  
 μεγέθει πρὸς κύλλος ἀμείλλαν καὶ δῆμον πρὸς  
 πύλιν φιλονεικίαν καὶ ἀμφότερα νικῶντα· ἡ μὲν

## BOOK V

1. AFTER a voyage lasting for three days, we arrived at Alexandria. I entered it by the Sun Gate, as it is called, and was instantly struck by the splendid beauty of the city, which filled my eyes with delight. From the Sun Gate to the Moon Gate—these are the guardian divinities of the entrances—led a straight double row of columns, about the middle of which lies the open part of the town, and in it so many streets that walking in them you would fancy yourself abroad while still at home. Going a few hundred yards further, I came to the quarter called after Alexander, where I saw a second town; the splendour of this was cut into squares, for there was a row of columns intersected by another as long at right angles. I tried to cast my eyes down every street, but my gaze was still unsatisfied, and I could not grasp all the beauty of the spot at once; some parts I saw, some I was on the point of seeing, some I earnestly desired to see, some I could not pass by; that which I actually saw kept my gaze fixed, while that which I expected to see would drag it on to the next. I explored therefore every street, and at last, my vision unsatisfied, exclaimed in weariness, "Ah, my eyes, we are beaten." Two things struck me as especially strange and extraordinary—it was impossible to decide which was the greatest, the size of the place or its beauty, the city itself or its inhabitants; for

γὰρ ἡπεύρου μείζων ἦν, ὁ δὲ πλείων ἔβουε.  
καὶ εἰ μὲν εἰς τὴν πόλιν ἀποΐδον, ἡπίστουν εἰ  
πληρώσει τις δῆμας αὐτὴν ἀνδρῶν, εἰ δὲ εἰς  
τὸν δῆμον ἐθεασάμην, ἐθαύμαζον, εἰ χωρήσει  
τις αὐτὸν πόλιν. τοιαύτη τις ἦν ἰσότητος  
τρυάνη.

2. Ἦν δὲ πῶς κατὰ δαίμονα ἱερομηνία τοῦ  
μεγάλου θεοῦ, ὃν Δία μὲν Ἕλληνας, Σέραπιν  
δὲ καλοῦσιν Αἰγύπτιοι· ἦν δὲ καὶ πυρὸς ἐσθδου-  
2 χία. καὶ τοῦτο μέγιστον ἐθεασάμην· ἐσπέρα  
μὲν γὰρ ἦν καὶ ὁ ἥλιος κατεδύετο καὶ νύξ ἦν  
οὐδαμοῦ, ἀλλ' ἄλλος ἀνέτελλεν ἥλιος κατα-  
κερματίζων· τότε γὰρ εἶδον πόλιν ἐρίζουσαν  
περὶ κύλλους οὐρανῷ. ἐθεασάμην δὲ καὶ τὸν  
Μειλίχιον Δία, καὶ τὸν Διὸς Οὐρανοῦ<sup>1</sup> νεῶν,  
3 προσευξάμενοι δὴ τῷ μεγάλῳ θεῷ καὶ ἱκετεύ-  
σαντες στήναι ἡμῖν ποτὲ τὰ δεινὰ, εἰς τὴν  
καταγωγὴν ἦλθομεν, ἦν ἔτυχεν ὁ Μενέλαος ἡμῖν  
μεμισθωμένος. οὐκ ἐρίκει ἔτι ἄρα ὁ θεὸς ἐπιτεύσειν  
ταῖς ἡμετέραις εὐχαῖς, ἀλλ' ἔμενεν ἡμᾶς καὶ ἄλλο  
τῆς Τύχης γυμνάσιον.

3. Ὁ γὰρ Χαιρέας πρὸ πολλοῦ τῆς Δευ-  
κίπης ἐλάμβανεν ἐρῶν καὶ διὰ τοῦτο μεμηνύ-  
κει τὸ φάρμακον, ἅμα μὲν ἀφορμὴν οἰκειότητος  
ἐαυτῷ θηρώμενος, ἅμα δὲ καὶ ἐαυτῷ σώζων  
3 τὴν κόρην. εἰδὼς οὖν ἀμήχανον τὸ τυχεῖν,  
συντίθησιν ἐπιβουλήν, ληστῆριον<sup>2</sup> ὁμοτέχων  
συγκροτήσας, ὅτε θαλάσσιος ὢν ἄνθρωπος, καὶ  
συντιθέμενος αὐτοῖς ἢ δεῖ ποιεῖν, ἐπὶ ξενίαν ἡμᾶς

<sup>1</sup> So C. R. Hase for the MSS. εἰρήνην.

<sup>2</sup> Zealiger's emendation for the MSS. ληστῶν, which cannot be considered. Of ληστῶν many be kept, and ἀγρίων (Jacobs) or χεῖρας (Henschel) inserted after ἐπιτέχων.

the former was larger than a continent, the latter outnumbered a whole nation. Looking at the city, I doubted whether any race of men could ever fill it; looking at the inhabitants, I wondered whether any city could ever be found large enough to hold them all. The balance seemed exactly even.

2. It so happened that it was at that time the sacred festival of the great god whom the Greeks call Zeus, the Egyptians Serapis, and there was a procession of torches. It was the greatest spectacle I ever beheld, for it was late evening and the sun had gone down; but there was no sign of night—it was as though another sun had arisen, but distributed into small parts in every direction; I thought that on that occasion the city vied with the sky for beauty. I also visited the Gracious Zeus and his temple in his aspect as god of Heaven; and then praying to the great god and humbly imploring him that our troubles might be at last at an end, we came back to the lodgings which Menelaus had hired for us. But the god, it seems, was not prepared to assent to our prayers, but still another of the trials and exercises of Fate was in store for us.

3. This was the cause of it. Chereas had for some time been secretly in love with Leucippe; that was the reason that he had informed us about the drug which had been administered to her; he was seeking an opportunity of beginning a close acquaintance with her, and desired to save her to his own advantage. Knowing that it was impossible otherwise to succeed in his desires, he contrived a plot. Being himself a sea-faring man, he got together a pirate-band of fellows of his own sort; and, after instructing them how they were to act, asked us to

- εἰς τὴν Ἰνῆρον καλεῖ, σκηψάμενος γενεθλίων  
 3 ἄγειν ἡμέραν. ὡς οὖν προήλθομεν τῶν θυρῶν,  
 οἰωνὸς ἡμῖν γίνεσθαι πανηρέας· χελιδόνα κέρκος  
 διαίκων τὴν Λευκίππην πατάσσει τῷ πτερῷ εἰς  
 τὴν κεφαλὴν. ταραχθὺς αὖν ἐπὶ τούτῳ, καὶ  
 ἀνακύνσας εἰς οὐρανόν, "ὦ Ζεῦ, τί τοῦτο,"  
 ἔφη. "φαίσεις ἡμῖν τέρατι· ἰλλ' εἰ τῷ ὄντι  
 σὸς ὄρνις οὗτος, ἄλλον ἡμῖν σαφέστερον δεῖξον  
 4 οἰωνόν." μεταστραφεὶς οὖν (ἔτυχον γὰρ παρε-  
 στῶς ἐργαστηρίῳ ζωγράφου) γραφὴν ὁρῶ κειμέ-  
 νην, ἣτις ὑπὸνέτετο προσύμμιον Φιλομήλας<sup>1</sup>  
 γὰρ εἶχε φθορὰν καὶ τὴν βίαν Τηρέως καὶ τῆς  
 γλώττης τὴν τομήν. ἦν δὲ ὁλόκληρον τῇ γραφῇ  
 τὸ διήγημα τοῦ δράματος, ὁ πέπλος, ὁ Τηρεὺς, ἡ  
 5 τράπεζα. τὸν πέπλον ἠπλωμένον εἰστήκει  
 κρατοῦσα θεράπαινα· Φιλομήλα παρειστήκει  
 καὶ ἐπετίθει τῷ πέπλῳ τὸν διάκτυλον καὶ ἐδέ-  
 κκυε τῶν ὑφασμάτων τὰς γραφαίς· ἡ Πρόκνη  
 πρὸς τὴν δεξιὴν ἐκτενέκει καὶ ὀριμὸν ἔβλεπε καὶ  
 ὠργίζετο τῇ γραφῇ. Θράξ ὁ Τηρεὺς ἐνύφαντο  
 6 Φιλομήλας παλαιῶν πάλην Ἀφροδισίαν. ἐσπιά-  
 ρακτο τὰς κόμας ἡ γυνή, τὸ ζῶσμα ἐλέλυτο,  
 τὸν χιτῶνα κατέρρηκτο, ἡμίγυμος τὸ στέρνον  
 ἦν, τὴν δεξιὰν ἐπ' ὀφθαλμοὺς ἤρειδε τοῦ Τηρέως,

<sup>1</sup> The MSS. have *Πρόκνη*. But it was *Philomela*, not *Prokne*, that was ravished by Tereus, and *Πρόκνη* must be a copyist's mistake. The credit of the correction is claimed by Hercher; but it is due, before him, to the Italian translator Usenius, followed by Rowland Smith.

## BOOK V, 3

dinner at Pharos,<sup>1</sup> professing that it was his birthday. We were but just leaving our door when an evil omen happened to us; a hawk chasing a swallow struck Leucippe's head with his wing. At this I was somewhat disturbed, and, looking up to heaven, "What is this portent," said I, "O Zeus, that thou displayest to us? If in very deed this bird<sup>2</sup> comes from thee, show us some other clearer augury." Turning round (I happened to be standing by a painter's studio) I saw a picture hanging there, the subject of which had a similar hidden significance, representing the rape of Philomela, the violence employed by Tereus, and the cutting out of her tongue. The whole story was fully represented in the picture, including the tapestry, Tereus himself, and the fatal table.<sup>3</sup> A serving-maid was standing and holding up the tapestry unfolded; Philomela stood near with her finger on it, pointing out the subjects of the embroideries; Proene was bowing her head to show that she understood what was being pointed out to her; there was a savage look in her eyes and she had become furious at what she saw depicted there. The subject embroidered on it was the Thracian Tereus struggling with Philomela in a lustful strife; her hair was dishevelled, her girdle undone, her tunic torn, and her bosom half naked; with her right hand she aimed for Tereus' eyes, while

<sup>1</sup> An island in the bay of Alexandria, famous for the light-house upon it.

<sup>2</sup> *Spēr*, like *oikēr*, can mean both a "bird" and an "omen."

<sup>3</sup> As explained in ch. v. the *πέπλος* is the substitute for speech employed by the dumb Philomela, the table the scene of the criminal feast. The whole story is one of the most famous of ancient mythology, and is often told—best, perhaps, in the sixth book of Ovid's *Metamorphoses*.



τῇ λαιᾷ τὰ διερρωγύτα τοῦ χιτῶνος ἐπὶ τοῖς  
 μαστοῦς εἰλκεν.<sup>1</sup> ἐν ἀγκύλαις εἶχε τὴν Φιλομή-  
 λαν ὁ Τηρεὺς, ἔλκων πρὸς ἐαυτὸν ὡς ἐνὴν τὸ  
 σῶμα καὶ σφίγγων ἐν χρῶ τὴν συμπλοκὴν  
 7 ὧδε μὲν τὴν τοῦ πέπλου γραφὴν ὕφηνεν ὁ  
 ζωγράφος. τὸ δὲ λαιπὸν τῆς εἰκόνος, αἱ γυναῖκες  
 ἐν κανῶ τὰ λείψανα τοῦ δείπνου τῷ Τηρεῖ  
 δεικνύουσι, κεφαλὴν παιδίου καὶ χεῖρας· γελῶσι  
 8 δὲ ἄμα καὶ φοβοῦνται. ἀναπηδέων ἐκ τῆς κλίνης  
 ὁ Τηρεὺς ἐγέγραπτα, καὶ ἔλκων τὰ ξέφος ἐπὶ  
 τὰς γυναῖκας τὸ σκέλος ἤρειδεν ἐπὶ τὴν τρι-  
 πεξαν· ἡ δὲ οὔτε ἔστηκεν, οὔτε πέπτωκεν, ἀλλ'  
 ἐδείκνυε ῥοπήν<sup>2</sup> μέλλοντος πτώματος.

4. Λέγει οὖν ὁ Μενέλαος· "Ἐμοὶ δοκεῖ τὴν  
 εἰς Φάρον ὁδὸν ἐπισχεῖν. ὅρας γὰρ οὐκ ἀγαθὰ  
 δύο σύμβολα, τὸ τε τοῦ ὀρνίθου κατ' ἡμῶν πτερὸν  
 καὶ τῆς εἰκόνος τὴν ἀπειλήν. Λέγουσι δὲ οἱ τῶν  
 συμβόλων ἐξηρηται σκοπεῖν τοὺς μέθους τῶν  
 εἰκόνων, ἂν ἐξιοῦσιν ἡμῖν ἐπὶ πρᾶξιν συντύχῃσι,  
 καὶ ἐξομοιοῦν τὸ ἀποβησόμενον τῷ τῆς ἱστορίας  
 2 λόγῳ. ὅρας οὖν ὅσων ἡμέρι κακῶν ἡ γραφὴ  
 ἔρωτος παρατόμου, μοιχείας ἀναισχύντου, γυναι-  
 κείων ἀτυχημάτων. ὅθεν ἐπισχεῖν κελεύω τὴν  
 ἔξοδον." ἐξάκει μοι λέγειν εἰκότα, καὶ παραιτοῦμαι  
 τὴν Χαιρέαν ἐκείνην τὴν ἡμέραν. ὁ μὲν οὖν  
 σφόδρα ἀνιώμενος ἀπηλλάττετο, φήσας αὔριον ἐφ'  
 ἡμᾶς ἀφίξεσθαι.

5. Ἡ δὲ Λευκίππη λέγει πρὸς με (φιλόμυθον  
 γὰρ πῶς τὸ τῶν γυναικῶν γένος)· "Τί βούλεται τῆς

<sup>1</sup> εἰλκεν (Scaliger) and ἐν (Jacobs) for ΜΣΣ, ἐλκων.

<sup>2</sup> This ΜΣΣ. γραφὴν is intolerably flat: I have substituted for it Jacobs' ῥοπήν.

with her left she tried to draw her torn garments over her breasts. He held her in his arms, drawing her torn towards him within them, and tightening his embrace round her, body to body; such was the picture of the tapestry which the painter had made. As for the rest of the painting, the women were shewing Tereus the remains of the feast in a basket, the child's head and hands; their expression was a mixture of laughter and fear. Tereus was depicted leaping up from his seat and drawing his sword against the women; his leg was pressing against the table, which neither stood nor fell, but displayed the unstable balance of an impending fall.

4. "In my opinion," said Menelaus, "we should not continue our journey to Pharos; for you may observe that we have had two bad signs, the touching of us by the bird's wing and the threat which this picture implies. Those who profess to interpret signs bid us pay attention to the stories of pictures, if such happen to meet our eye as we set forth to our business, and to conclude that what is likely to happen to us will be of the same character as the event of the painted story. You see then how full of miseries is this drawing—unlawful love, shameless adultery, women's woe; I therefore recommend you to desist from this expedition of yours." His words seemed to me not without reason, and I prayed Chæreus to have us excused for that day; he left us in considerable displeasure, saying that he would return to us on the morrow.

5. Said Lenciippe to me—all womankind is fond of stories—"What is the meaning of the subject of this

# ACHILLES TATIUS

- εἰκόνας ὁ μῦθος : καὶ τίνες αἱ ὄριαι αὐταί ; καὶ  
 τίνες αἱ γυναῖκες, καὶ τίς ὁ ἀκατέδης ἐκεῖνος ἀνὴρ ; ”  
 κἀγὼ καταλέγειν ἄρχομαι . ” Ἀηδῶν, καὶ χελιδῶν,  
 καὶ ἔποψ, πῦντες ἄνθρωποι, καὶ πῦντες ὄριαι.  
 2 ἔποψ ὁ ἀνὴρ· αἱ δὲ γυναῖκες, Φιλομήλα χελιδῶν,  
 καὶ Πρόκνη ἀηδῶν. πόλεις αὐταῖς Ἀθήναι. Τηρεὺς  
 ὁ ἀνὴρ· Πρόκνη Τηρέως γυνή. θαρβύροις δέ, ὡς  
 ἔσκειν, οὐχ ἰκανὴ πρὸς Ἀφροδίτην μία γυνή. μά-  
 λιστα ὅταν αὐτῷ καιρὸς δίδῃ πρὸς ὕβριν τρυφῶν.  
 3 καιρὸς οὖν γίνεται τῷ Θρακὶ τοῦτω χρήσασθαι  
 τῇ φύσει Πρόκνης ἢ φιλοστοργία· πέμπει γὰρ  
 ἐπὶ τὴν ἀδελφὴν τὸν ἄνδρα τὸν Τηρέα, ὁ δὲ  
 ἀπῆλθ’ ἐντὶ Πρόκνης ἀνὴρ, ἀναστρέφει δὲ  
 Φιλομήλας ἐραστής, καὶ κατὰ τὴν ὁδὸν ἄλλην  
 4 αὐτῷ ποιεῖται τὴν Φιλομήλαν Πρόκνην. τὴν  
 γλῶτταν τῆς Φιλομήλας φοβεῖται, καὶ ὅσα τῶν  
 γάμων αὐτῇ δίδωσι μηκέτι λαλεῖν, καὶ κείρει τῆς  
 φωνῆς τὸ ἄκρος. ἡλλὰ πλέον ἤνυσεν<sup>2</sup> οὐδέν·  
 ἢ γὰρ Φιλομήλας τέχνη σιωπῶσαν ἤρμηκε φωνήν.  
 5 ὑφαίνει γὰρ πέπλον ἄγγελον καὶ τὸ δράμα πλέκει  
 ταῖς κρόκαις, καὶ μιμνῆται τὴν γλῶτταν ἢ χεῖρ,  
 καὶ Πρόκνης τοῖς ὀφθαλμοῖς τὰ τῶν ὄτων μηνύει  
 καὶ πρὸς αὐτὴν ἡ πέποιθε τῇ κεραΐδι λαλεῖ.

<sup>1</sup> By an inadvertence of the author's or an imperfection of the text no mention of birds was made in the description of the picture immediately preceding: the zoetamorphosia should have been the last scene after the universal battle. Achilles Tatius follows the best usual tradition in making Priene the nightingale and Philomela the swallow; conditions are more usually reversed, and such is the tradition in modern poetry, where "Philomel" has become a synonym for the nightingale. But the tale in the text is not without support; a discussion may be found in Muncker's note on Hyginus, Feb. 15.

<sup>2</sup> Viljoison's correction for MSS. ἤνυσεν.

picture? What are these birds? Who are those women and that vile man?" I began to relate to her the whole history: "They are the nightingale," said I, "the swallow, and the hoopoe—all human creatures, and all birds as well; the man became the hoopoe, Philomela the swallow, and Progne the nightingale. Both these women had their home in Athens, and the man, Tereus, was Progne's husband. One wife at a time, it seems, is not enough for a barbarian's love, especially if opportunity occur for him to give rein to his wantonness; and this Thracian's opportunity came through the natural affection of Progne, who sent her husband to bring her sister to her. He started on his journey still the husband of Progne, but he came back<sup>1</sup> the lover of Philomela, and by the way he made her a second Progne; then, fearing Philomela's tongue, his bridegroom's present<sup>2</sup> to her was that she should be dumb, and he shore away the glory of her speech. But this posited him nothing; Philomela's art provided her with a silent voice. She weaves a tell-tale tapestry, working her story into the threads; her hand takes the place of her tongue and sets out for Progne's eyes what Progne should have learned by her ears—she tells her sister of her sufferings by means of

<sup>1</sup> Accounts differ as to the means Tereus employed to take Philomela from her father Pandion. The more usual one, apparently followed here, is that his was a genuine abduction from Progne, who wished to see her sister; another relates that he told Pandion that Progne was dead, and that he wished to have Philomela, his deceased wife's sister, in a second marriage.

<sup>2</sup> The *ika* is the opposite of the dowry—the present given by the groom to the bride. It may well have corresponded to the Germanic *Morgengabe*, his reward to her for her virginity.

- 6 ἡ Πρώκη τὴν βίαν ἀκούει παρὰ τοῦ πέπλου καὶ ἀμύνασθαι καθ' ὑπερβολὴν ζητεῖ τὸν ἄνδρα, ὅρῃαι δὲ δύο, καὶ δύο γυναῖκες εἰς ἓν πνέουσαι καὶ ὕβρει κερήσασαι τὴν ζηλοτυπίαν δεῖπνον ἐπιπο-  
 7 οῦσι τῶν γάμων ἀτυχέστερον. τὸ δὲ δεῖπνον ἦν ὁ παῖς Τηρέας, οὗ μήτηρ μὲν ἦν πρὸ τῆς ὀργῆς ἡ Πρώκη· τότε δὲ τῶν ᾠδίνων ἐπελέληστο. οὕτως αἱ τῆς ζηλοτυπίας ᾠδίνες ἐκώσῃ καὶ τὴν γαστέρα· μόνον γὰρ ἐρῶσαι<sup>1</sup> αἱ γυναῖκες ἀνιᾶσαι τὸν τῆς εὐνῆς λελυπηκότα, καὶν πύσχωσιν ἐν οἷς ποιοῦσιν αὐχὴ ἦτταν κακόν, τὴν τοῦ πύσχειν  
 8 λογίζονται συμφορὰν τῇ τοῦ ποιεῖν ἡδονῇ. ἐδείπνησεν ὁ Τηρέας δεῖπνον Ἑρινύων, αἱ δὲ ἐν καυῷ τὰ λείψανα τοῦ παιδίου παρέφερον, γελάσαι φρόνῃ. ὁ Τηρέας ὅρῃ τὰ λείψανα τοῦ παιδίου καὶ προσθεῖ τὴν τροφήν, καὶ ἐγνώρισεν ὡς τοῦ δείπνου πατήρ· γνωρίσας μαίνεται καὶ σπᾶται τὸ ξίφος καὶ ἐπὶ τὰς γυναῖκας τρέχει, ὡς δέχεται ὁ ἄνρ. καὶ ὁ Τηρέας αὐταῖς συναναβαίνει, καὶ ὄρνεις γίνεται·  
 9 καὶ τηροῦσιν ἔτι τοῦ πύθους τὴν εἰκόνα· φεύγει μὲν ἀηδῶν, διώκει δὲ ὁ Τηρέας. οὕτως ἐφύλαξο τὰ μίσος καὶ μέχρη τῶν πτερῶν."

6. Τότε μὲν οὖν οὕτως ἐξεφύγουμεν τὴν ἐπιβουλήν· ἐκερδήσαμεν δὲ οὐδὲν ἢ μίαν ἡμέραν. Τῇ γὰρ ὕστεραίᾳ παρὴν ἔωθεν ὁ Χαιρέας· καὶ ἡμεῖς

<sup>1</sup> *ἔρως*, for *ἔρως*, ὁρῶσαι. After this word the necessary article of *καὶ* supplied by Hirschig: it had disappeared by haplography.

her shuttle. When Procne read of the deed of violence by means of the tapestry, she sought how she might take an overwhelming vengeance upon her husband. With two women, double was their wrath; they conspired together for one object, spurred on by jealousy<sup>1</sup> and sense of violence done, and contrived a banquet even more hideous than the unallured nuptials: Terceus' own child<sup>2</sup> was to be his dish, whose mother had been Procne before her fury; but now she had forgotten the pangs by which she gave him birth. So far greater were the agonies of jealousy than those of the womb; women care for nothing but to avenge themselves on him who has wronged their bed, even if they suffer in their revenge a woe equal to that which they inflict, and they balance the pain of what they suffer by the sweetness of the vengeance which they exact. So Terceus dined on this devil's dish, while they carried to him in a basket the remains of his son with a mixture of fear and mocking laughter; he sees those remains, mourns for what he has eaten—he knew that he was the father of the very food he had swallowed; knowing it, he draws his sword and rushes upon the women, but the air receives them from his vengeance; he mounts with them, and like them becomes a bird. They still preserve the image of the passions they feel—the swallow flies, Terceus pursues; his hate is as great as ever, even when they are all clothed with wings."

6. For the moment then we had by this incident escaped the plot laid against us; but we only gained one day. On the morrow came Chactreas at dawn:

<sup>1</sup> Strictly speaking it is the *φθόρος* which spurs on Procne, the *ὄψις* which was the cause of Philomela's revenge. But by a perfectly natural extension both are made to apply to each of the women.

<sup>2</sup> Ilya.

αἰδουμένους ἀντιλέγειν οὐκ εἶχον. ἐπιβάντες  
οὖν σκάφους, ἤλθομεν εἰς τὴν Φάρον· ὁ δὲ

- Μενέλαος ἔμεινεν αὐτοῦ, φήσας οἶχ ἡμιῶν εἶχει.  
2 πρῶτον μὲν οὖν ἡμᾶς ὁ Χαιρέας ἐπὶ τὸν πύργον  
ἄγει καὶ δείκνυσιν τὴν κατασκευὴν κῆρυθιν  
3 θαυμασίαν τινὰ καὶ παρίλογον. ὄρος ἦν ἐν μέσῃ  
τῇ θαλάσῃ κείμενον, ψαῦον αὐτῶν τῶν κειμένων.  
ὑπέρρει δὲ ὕδωρ κῆρυθιν αὐτοῦ τοῦ ποιήματος·  
τὰ δὲ ἐπὶ θαλάσσης εἰστήκει κρεμάμενον· ἐς δὲ  
τὴν τοῦ ὄρους ἀκρόπολιν ὁ τῶν νεῶν κυβερνήτης  
ἀνέτελλεν ἄλλος ἥλιος.<sup>1</sup> μετὰ δὲ ταῦτα ἡγεῖτο  
ἡμῖν ἐπὶ τὴν οἰκίαν· ἦν δὲ ἐπ' ἐσχάτων τῇ νήσῳ  
κειμένη ἐπ' αὐτῇ τῇ θαλάσῃ.

7. Ἐσπέρας οὖν γενομένην, ὑπεξέρχεται μὲν ὁ  
Χαιρέας, πρόφασιν ποιησάμενος τὴν γαστέρα.  
Μετὰ μικρὸν δὲ βοή τις ἐξαίφνης περὶ τὰς θύρας  
ἦν, καὶ εὐθὺς εἰστρέχουσιν ἄνθρωποι μεγάλοι καὶ  
πολλοί, μαχαίρας ἐσπασμένοι, καὶ ἐπὶ τὴν κόρην  
2 πάντες ὥρμησαν. ἐγὼ δὲ ὡς εἶδον φερομένην μοι  
τὴν φιλιππίνην, οὐκ ἐνεγκὼν ἵεμαι διὰ τῶν ξιφῶν  
καὶ με παῖει τις κατὰ τοῦ μηροῦ μαχαίρα καὶ  
ἀκλῆσα· ἐγὼ μὲν δὲ καταπεσὼν ἑρπεύω αἵματι·  
οἱ δὲ ἐνθήμενοι τῷ σκάφει τὴν κόρην ἔφευγον.  
3 θορύβου δὲ καὶ βοῆς οἷα ἐπὶ λησταίῃς γενομένης, ὁ  
στρατηγὸς τῆς νήσου παρήν· ἦν δὲ μοι γνωστός  
ἐκ τοῦ στρατοπέδου γενομένος. δεικνύω δὲ τὸ  
τραῦμα καὶ δέομαι διώξαι τοὺς ληστές. ἄρκει  
δὲ πολλὰ πλοῖα ἐν τῇ πόλει· τούτων ἐν ἐπιβάς

<sup>1</sup> Hirschig's insertion: as you may, with Hatcher, substitute ἥλιος for ἄλλος.

<sup>2</sup> I think Hatcher must be right in substituting μοι—the dative is unimpaired—for the ill-placed and weak possessive μου. The alteration is very slight.

for very shame we could make no further excuses and got aboard a boat to go to Pharos; Menelaus stayed behind, saying that he was not well. Chereus first took us to the light-house and shewed us the most remarkable and extraordinary structure upon which it rested; it was like a mountain, almost reaching the clouds, in the middle of the sea. Below the building flowed the waters; it seemed to be as it were suspended above their surface, while at the top of this mountain rose a second sun to be a guide for ships. After this he took us to his house, which was on the shore at the extremity of the island.

7. As soon as evening was come, Chereus went out, alleging as a pretence the demands of nature. Not long after there was a sudden tumult at the door, and in rushed a large number of tall men, their swords drawn, all directing themselves upon the maiden. Seeing my dearest being taken from me, I could not bear it, and rushed into the fray; one of them wounded me with his sword in the thigh, and I sank to the ground. While I was thus falling, streaming with blood, they put her aboard a boat and made off. Such was the noise and tumult caused by the pirates that the commander of the island came up, who happened to be an acquaintance of mine because he had been in our former camp. I shewed him my wound and implored him to pursue the pirates. There were plenty of ships anchored there about the town; the commander entered one of them and



- ὁ στρατηγός, ἐδίδωκεν ἅμα τῇ παρούσῃ φρουρᾷ,  
καὶ γὰρ δὲ συνανέβην φοράδην κομισθεῖς.
- 4 Ὡς δὲ εἶδον οἱ λησταὶ προσιοῦσαν ἤδη τὴν ναῦν  
εἰς ναυμαχίαν, ἰστάσιν ἐπὶ τοῦ καταστρώματος  
ὀπίσω τὴν χεῖρα δεδεμένην τὴν κόρην· καὶ τις αὐτῶν  
μεγάλῃ τῇ φωνῇ, "Ἴδου τὸ ἄθλον ἡμῶν," εἰπὼν,  
ἀποτέμνει αὐτῇς τὴν κεφαλὴν καὶ τὸ λοιπὸν σῶμα
- 5 ὥσθ' ἐκ κατὰ τῆς θαλάσσης. ἐγὼ δὲ ὥς εἶδον,  
ἀνέκραγον οἰμοίξας καὶ ὤρμησα ἑμαυτὸν ἐπαφεῖναι·  
ὥς δὲ οἱ παρόντες κατέσχον, ἐδεόμην ἐπισταχεῖν τε  
τὴν ναῦν, καὶ τινα ἁλέσθαι κατὰ τῆς θαλάσσης,  
εἰ πωὶς καὶν πρὸς ταφὴν λάβοιμι τῆς κόρης τὸ
- 6 σῶμα. καὶ ὁ στρατηγός· πείθεται καὶ ἴσθηςαι τὴν  
ναῦν· καὶ δύο τῶν ναυτῶν ἀκοντίζουσιν ἑαυτοὺς  
ἐξω τῆς νηὸς καὶ ἄρπύσαντες τὸ σῶμα ἀναφέρου-  
σιν. ἐν τούτῳ δὲ οἱ λησταὶ μᾶλλον ἐρρωμενέ-  
στεραν ἤλαυνον· ὥς δὲ ἤμεν πύλιν πλησίον,  
ὤρῳσιν οἱ λησταὶ ναῦν ἑτέραν, καὶ γνωρίσαντες,  
ἐκίλουν πρὸς βοήθειαν· πορφυρεῖς δὲ ἦσαν
- 7 πειρατικαί. ἰδὼν δὲ ὁ στρατηγός· δύο ναῦς ἤδη  
γενομένας, ἐφοβήθη, καὶ πρύμναν ἐκρούετο· καὶ  
γὰρ οἱ πειραταὶ τοῦ φυγεῖν ἀποτραπόμενοι προῦ-
- 8 καλοῦντο εἰς μάχην. ἐπεὶ δὲ ἀνестρέψαμεν εἰς  
γῆν, ἀποβὰς τοῦ σκύφους καὶ τῷ σώματι περι-  
χυθεῖς, ἐκλαίον· "Νῦν μοι Λευκίππῃ τέθνηκας  
ἀληθῶς θύνατον διπλοῦν, γῇ καὶ θαλάσσῃ  
διαιρούμενον. τὸ μὲν γὰρ λείψανον ἔχω σου
- 9 τοῦ σώματος· ἀπολώλεκα δὲ σέ. οὐκ ἴση τῆς  
θαλάσσης πρὸς τὴν γῆν ἡ τομή. μικρὸν μοί  
σου μέρος καταλέλειπται ἐν ὄψει τοῦ μείζονος·  
αὕτη δὲ ἐν ὀλίγῃ τὸ πᾶν σου κρατεῖ. ἀλλ'

went in chase, his bodyguard with him, while I followed them, carried aboard in a litter.

Directly the pirates saw our ship putting out to give them battle, they brought the maiden up on deck with her hands tied behind her; and one of them cried out with a tremendous voice, "Here is the prize for which you are contending," cut off her head, and threw the body down into the sea. When I saw this, I cried out and wept, and would have cast myself in too; restrained from doing so by my companions, I begged them to stop the ship, and that somebody might be sent down into the water to see if I could rescue the maiden's body with a view to its burial. The commander agreed, and stopped the ship; two of the sailors jumped overboard, got hold of the trunk and, brought it back to us. Meanwhile the pirates rowed with still greater vigour; we were again nearing them when they sighted another ship, and, on recognising it, called to it for help; its crew were purple-fishers, also pirates. When the commander saw that there were now two ships against him, he became disquieted and ordered the rowers to reverse; the pirates indeed had already desisted from their fight and were challenging us to give battle. We reached the land; I disembarked, and there, embracing the body, I gave vent to my tears: "Now," I cried, "now, Leucippe, are you really dead; and a double death, with its share both in land and sea. The poor remains of your body I possess, but you I have lost; the division between land and sea is no fair one; though there seems to be left to me the greater part of you, it is really the less, while that which seems to possess but a small

ἔπει μοι τῶν ἐν τῷ προσώπῳ φιλημάτων ἐφθόνησεν ἡ Τύχη, φέρε σου καταφιλήσω τὴν σφαγὴν."

8. Ταῦτα καταθρηνήσας καὶ θέψας τὸ σῶμα, πάλιν εἰς τὴν Ἀλεξάνδρειαν ἔρχομαι, καὶ θεραπευθεὶς ἄκων τὸ τραῦμα, τοῦ Μενελάου με  
 2 παρηγοροῦντος, διεκαρτέρησα ξῶν. καὶ ἤδη μοι γερόμεσαν μῆνες ἔξ, καὶ τὸ πολὺ τοῦ πένθους ἤρχετο μαραίνεσθαι· χρόνος γὰρ λύπης φάρμακον καὶ πεπαίνει τῆς ψυχῆς τὰ ἔλκη. μεστὸς γὰρ ἥλιος ἡδονῆς· καὶ τὸ λυπῆσαν πρὸς ὀλίγον, εἴν ἢ καὶ ὑπερβολὴν, ἀναξεί μὲν, ἐφ' ὅσον ἡ ψυχὴ καίεται, τῇ δὲ τῆς ἡμέρας ψυχαγωγία νεκρώμεναν καταψύχεται. καὶ μοῦ τις κατόπιν βαδίζοντας ἐν ἀγορᾷ τῆς χειρὸς ἄφνω λαβόμενος ἐπιστρέφει, καὶ οὐδὲν εἰπὼν προσπτυξάμενός  
 3 με πολλὰ κατεφίλει. ἐγὼ δὲ τὸ μὲν πρῶτον οὐκ ᾔδειν ὅστις ἦν, ἀλλ' εἰστήκειν ἐκπεπληγμένος καὶ δεχόμενος τὰς προσβολὰς τῶν ἰσπασμάτων, ὡς φιλημάτων σκοπὸς· ἐπεὶ δὲ μικρὸν διέσχεν, καὶ τὸ πρόσωπον εἶδον, Κλεινίας δὲ ἦν, ἀνακραγὸν ὑπὸ χαρᾶς, ἀντιπεριβάλλων τε αὐτὸν καὶ τὰς αὐτὰς ἀπέδίδουν περιπλοκίαι, καὶ μετὰ ταῦτα εἰς τὴν καταγωγὴν ἀνήλθομεν τὴν ἐμήν. καὶ ὁ μὲν τὰ αὐτοῦ μοι διηγείτο, ὅπως ἐκ τῆς ναυαγίας περιεγένετο· ἐγὼ δὲ τὰ περὶ τῆς Λευκίπτης ἔπαυτα.

9. "Κάθως μὲν γάρ," ἔφη, "βαγείσῃς τῆς νηὸς ἐπὶ τὸ κέρας ᾗξα, καὶ ἄκρου λαβόμενος μόλις, ἀνδρῶν ἤδη πεπληρωμένον, περιβαλὼν τὰς χεῖρας ἐπεχείρουν ἔχεσθαι παρακρεμόμενος.

part of you has really all.<sup>1</sup> Come, since Fate has grudged me kisses on your face, I will kiss instead your wounded neck."

8. After this dirge, and after burying the body, I returned again to Alexandria; there my wound was tended, though against my will, Menelaus exhorting and comforting me, and I endured to live. Six months had now passed, and the intensity of my anguish began a little to fade: for time is the medicine of grief, healing the wounds of the soul—the light of the sun brings with it joy, and grief, however overwhelming it be, boils only while the soul is illane, and cools when it is finally overcome by the influence of lapse of time. I was walking in the market-place when somebody behind me suddenly took hold of my hand and swung me round, and, without a word, seized me in his arms and kissed me warmly. At first I did not know who it was, but stood like one struck dumb, receiving his embraces—a mere target for kisses: but in a moment or so, when I saw his face, and it was Clinias, I shouted aloud for joy, and embraced him in return and gave him back the same endearments. After this we both went back to my lodgings, where he related to me his story, how he had escaped from the shipwreck, while I told him all that had come to pass in the matter of Leucippe.

9. "Immediately," said he, "after the break-up of the ship, I climbed on to the yard; I obtained a hold of it with some difficulty, as it was already crowded, but I put my hands round it and tried to hang from it and keep it within my clutch. We had

<sup>1</sup> The head being the noblest part of the anatomy. No translation can make this inflated rhetoric anything but obnoxious.

ολίγον δὲ ἡμῶν ἐμπελαγισάντων, κύμα μέγιστον ἄραν τὰ ξύλον προσήγγυσιν ὄρθειν ὑψάλας πέτρα κατὰ θύτερον, ὃ ἐγὼ ἔτυχον κρεμάμενος.  
 2 τὸ δὲ πρὸς αραχθὲν βία πύλιν εἰς τοῦ πίσω ἔειπν' μηχανῆς ἀπεκρούετο καὶ με ὥσπερ ἀπὸ σφενδόνης ἔξερρίπισε. τὸν τεῦθεν δὲ ἐνηχόμην τὸ ἐπίλοιπον τῆς ἡμέρας, οὐκέτι ἔχων ἐλπίδα  
 3 σωτηρίας. ἤδη δὲ καμῶν καὶ ἀφείς ἑμαυτὸν τῇ τύχῃ, ναῦν ὁρῶ κατὰ πρόσωπον φερομένην, καὶ τὰς χεῖρας ἀνασχών, ἂν ἡδυνάμην τρόπον, ἰκετηρίαν ἐδεόμην τοῖς νεύμασιν. οἱ δὲ, εἴτε ἰδούσαντες, εἴτε καὶ τὸ πνεῦμα αὐτοῖς κατήγαγεν, ἔρχονται κατ' ἐμέ, καὶ τις τῶν ναυτῶν πέμπει μοι κύλων ἅμα τῆς νηὸς παραθεούσης. κύλῳ μὲν ἐλαβόμην, οἱ δὲ ἐφείλευσάν με ἔξ αὐτῶν τῶν τοῦ θανάτου πύλων. ἔπλει δὲ τὸ πλοῖον εἰς Σιδῶνα· καὶ μέ τινας γνωρίσαντες ἰδεομένους.

10. "Δύο δὲ πλεύσαντες ἡμέρας ἐπὶ τὴν πόλιν ἦκομεν, καὶ δεύμαί τῶν ἐν τῷ πλοίῳ Σιδωνίων, Ξενοδείμαν δὲ ὁ ἔμπορος ἦν καὶ Θεόφιλος ὁ τοῦτου πενθερός, μηδενὶ Τυρίων, εἰ περιτόχσειν, κατειπεῖν ὥς ἐκ ναυστίας περιγενοίμην, ὥς ἂν  
 2 μὴ μίθοικεν συναπυθεδημηκῆτα. ἤλπιζον γὰρ λήσειν, εἰ τὰ ἀπὸ τούτων ἐν ἡσυχίᾳ γένοιτο, πέντε μόνον ἡμερῶν μοι μεταξὺ γενομένων, αἷς οὐκ ἔτυχον ὑφ' αἵε. τοῖς δὲ κατὰ τὴν οἰκίαν τὴν ἐμὴν, ὡς αἰῶας, προηγορεύκειν λέγειν<sup>1</sup> τοῖς

<sup>1</sup> The locution of λέγειν is due to Jacobus. It may have been suggested by an over-clever scold who thought it was only a gloss on προηγορεύειν.

not long drifted upon it, when a mighty billow lifted the spar on high and dashed it, almost in a perpendicular position, upon a rock beneath the surface of the water, the impact being at the opposite end of it to that upon which I was hanging. After it actually struck, it sprang back again violently like a catapult, and shot me from it as though I had been flung from a sling. After that I swam for the rest of the day, though I no longer cherished any hope of being saved. I was already worn out and had given myself up to fate, when I saw a ship bearing towards me from straight in front; and so, lifting up my hands as well as I could, I entreated and prayed for their pity by gestures. They, either taking compassion upon me or because the wind so impelled them, came quite close by me, and one of the sailors threw me a rope without the vessel passing in her course; I caught hold of it and so they dragged me up from the very gates of death. The vessel was bound for Sidon, and some of those who were on board knew who I was and looked after me.

10. "After a voyage of two days we arrived at that city, and I asked the Sidonians on board (Xenodamas the merchant, and Theophilus his father-in-law) not to mention to any Tyrian that they might meet how I had escaped from the shipwreck, so that it might not be known that I had fled from the country with you. I hoped, that if they kept quiet on these matters, my absence might escape notice; there were only five days while I had been away and not been seen about, and, as you know,<sup>1</sup> I had instructed those of my household to tell anybody that came asking

<sup>1</sup> This detail is not, as a matter of fact, mentioned in the account of the flight of Clinus and Clitophon from Tyre.

πνυθανομένοις, εἰς κόμην ἀποδεδημηκέναι μέχρι  
 3 ἑξέκα ὅλων ἡμερῶν. καὶ τοῦτων γε τὸν λόγον  
 εἶρον περὶ ἐμοῦ κατασχηκῶτα. οὐπω δὲ ὁ  
 σὸς πατήρ ἐκ τῆς Παλαιστίνης ἔτυχευ ἦκων,  
 ἀλλὰ δύο ἄλλων ὕστερον ἡμερῶν, καὶ κατα-  
 λαμβάνει πεμφθέντα παρὰ τοῦ τῆς Λευκίπ-  
 πης πατρὸς γράμματα, ἅπερ ἔτυχε μετὰ μίαν  
 ἡμέραν τῆς ἡμετέρας ἀποδημίας κεκομισμένα.  
 εἰ' ὧν ὁ Σώστρατος ἐγγυᾷ σοὶ τὴν θυγατέρα.  
 4 ἐν ποικίλαις ἦν οἷν συμφοραῖς ἀναγνοὺς τὰ  
 γράμματα καὶ τὴν ὑμετέραν ἀκούσας φυγῆν,  
 τὸ μὲν, ὥς τὸ τῆς ἐπιστολῆς ἀπολέσας ἄθλον,  
 τὸ δέ, ὅτι παρὰ μικρὸν οὕτως ἢ Ἰύχη τὰ  
 πρῶν γὰρ ἔθηκε· καὶ γὰρ οὐδὲν ἂν τούτων  
 5 ἐγγύονει, εἰ θάπτεον ἐκομίσθη τὰ γράμματα. καὶ  
 τῶς μὲν πεπραγμένων οὐδὲν πρὸς τοῦ ἀδελφοῦ  
 ἰγγήσατό ποτε δεῖν γράφειν, ἀλλὰ καὶ τῆς μητρὸς  
 6 τῆς κύρης ἐδείχθη τὸ παρὰν ἐπισχεῖν· Ἰάχα  
 γὰρ ἂν αὐτοὺς ἐξευρήσομεν· καὶ οὐ δεῖ<sup>1</sup> τὸ  
 συμβᾶν ἀτύχημα μαυθάνειν Σώστρατον. ἀσ-  
 μένως δὲ ὅπου ποτ' ἂν ᾄσιν, ὅταν<sup>2</sup> μάθωσι τὴν  
 ἐγγύην, ἀφίξονται, εἴη αὐταῖς ἐξίστηι φανερώς  
 7 ἔχειν ὑπὲρ οὐ πεφεύγασιν· ἐπολυπραγμονεῖ  
 δὲ παντὶ σθάνει, ποῖ κεχυρήκατε· καὶ ὥς ὀλίγον  
 πρὸ τούτων τῶν ἡμερῶν ἔρχεται Διόφαντος ὁ  
 Τύριος ἐξ Αἰγύπτου πεπλευκώς, καὶ λέγει πρὸς  
 αὐτὸν ὅτι σε ἐνθάδε ἐθεάσατο· κὺνὼν μαθῶν,  
 ὡς εἶχον, εἰθὺς ἐπιβὰς νηὸς, ὀχλῶν ταύτην

<sup>1</sup> The MSS. have *δεῖν*: but there is no reason for the verb to be in the infinitive, and Jacobs' alteration should be accepted.

<sup>2</sup> Jacobs substituted *ἔσται* for *ἔσται* and *ἔσται* for a meaningless *ἔσται*, uniting the following *καὶ* before *ἀφίξονται*.

inquiries that I had gone away to my country seat for ten full days; and I found that, as a fact, this report about me held the field. Your father did not return from his absence in Palestine<sup>1</sup> until two days later; and he then found a letter had arrived from Leucippe's father<sup>2</sup>—it had come the very day after our flight—betrotting his daughter to you. He was doubly distressed when he read the letter and heard of your flight; first, because of the loss of the prize<sup>3</sup> which the letter brought, and second, because Fortune had arranged that you should suffer by so narrow a margin; none of all these misfortunes would have happened if the letter had come a little sooner. He decided that he had better not write to his brother an account of what had happened, and he also asked the girl's mother<sup>4</sup> to keep silence for the present; 'We shall probably soon find them,' he said, 'and there is no necessity for Sostrotus to know the misfortune that has befallen us. Wherever they are, they will be only too glad to come back when they hear of the betrothal, as they may thus openly attain the very object of their flight.' He did his very utmost to find out where you had gone; and just a few days ago there came one, Diophantus of Tyre, who had lately come by sea from Egypt, and told him that he had seen you there. When I learned how things were, I instantly took ship hither, and this is now the eighth

<sup>1</sup> It is mentioned in II. xxx. that Hippias had gone away for a few days, but his destination is not there given.

<sup>2</sup> Sostrotus.

<sup>3</sup> Not very clear; was Leucippe herself the prize? And if so, could Hippias be said to have lost her? Or is the reference to her dowry, which would thus come from the family of Sostrotus to that of Hippias?

<sup>4</sup> Panthen.



ἡμέραν πᾶσιν σε περιήλθον ζητῶν τὴν πόλιν.  
πρὸς ταῦτα εἶπ' σοι βουλευτέον ἔστί· ὥς τάχα  
καὶ τοῦ πατρὸς ἤξοντος ἐνταῦθα τοῦ σοῦ."

11. Ταῦτα ἀκούσας ἀνέμωξα ἐπὶ τῇ τῆς Τύχης  
παιδίᾳ, "ὦ Δαῖμον," λέγων, "νῦν μὲν Σώστρατόν  
μοι Λευκίππην ἐκδίδωσι καὶ μοι γάμος ἐκ μέσου  
πολέμου πέμπεται, μετρήσας ἀκριβῶς τὰς ἡμέ-  
2 ρας, ἵνα μὴ φθάσῃ τὴν φυγὴν. ὦ τῶν ἐξώρων  
εὐτυχημάτων· ὦ μακάριος ἐγὼ παρὰ μίαν  
ἡμέραν· μετὰ θάνατον γάμοι, μετὰ θρήνον  
ὕμναιοι. τίνα μοι δίδωσι κῆρυξ ἢ Τύχη,  
3 ἦν οὐδὲ ὁλόκληράν μοι δέδωκε νεκράν;" "Ὁ  
θρήνων νῦν καιρὸς," ὁ Κλεινίας εἶπεν. "ἀλλὰ  
σκοφώμεθα πότερον εἰς τὴν πατρίδα σοι<sup>1</sup> νῦν  
ἀνακομιστέον, ἢ τὸν πατέρα ἐνταῦθα ἀναμενε-  
τέον." "Οὐδέτερον," εἶπαν. "ποῖον γὰρ ἂν<sup>2</sup>  
ἴδοιμε προσίπῃ τὸν πατέρα, μάλιστα μὲν οὕτως  
αἰσχρῶς φυγών, εἴτα καὶ τὴν παρακαταθήκην  
αὐτοῦ<sup>3</sup> τᾷδελεφθοῦ διαφθείρας; φεγγεῖν οἶν ἐντεῦ-  
4θεν ὑπολείπεται πρὶν ἤκειν αὐτόν." ἐν τούτῳ  
δὲ ὁ Μενέλαος εἰσέρχεται, καὶ ὁ Σάτυρος μετ'  
αὐτοῦ, καὶ τῶν τε Κλεινίην περιπτύσσονται καὶ  
μανθάνουσι παρ' ἡμῶν τὰ πεπραγμένα. καὶ  
ὁ Σάτυρος, "Ἄλλ' ἔστι σοι," ἔφη, "καὶ τὰ  
περόντα θέσθαι καλῶς καὶ ἐλεῆσαι ψυχὴν ἐπὶ  
σοὶ φλεγομένην. ἀκουσάτω δὲ καὶ ὁ Κλεινίας.  
5 ἢ γὰρ Ἀφροδίτῃ μέγα τούτῳ παρέσχεν ἠγαθόν.  
ὁ δὲ οὐκ ἐθέλει λαβεῖν. γυναῖκα γὰρ ἐξέμνην

<sup>1</sup> Cobet's change from σοῦ. A dative is necessary for use with the verbal substantive, and it was probably changed into σοῦ by coming at the right place for a possessive.

<sup>2</sup> ἂν inserted by Cobet.

<sup>3</sup> αὐτοῦ (restored by Cobet) had doubtless been changed into αὐτοῦ by the proximity of the genitive in the next word.

day that I have been scouring the city in search of you. You have to make up your mind as to your future plans, as your father will very soon be here."

11. Hearing this story, I cried aloud at the prank that Fortune had played me: "Cruel goddess," I said, "this is the time that Sosthenes chooses to give me Leneippe—an espousal coming from the field of war<sup>1</sup>—so exactly measuring his time that his message should not arrive before our flight. Alas for my untimely good luck! How happy could I have been with one day's difference! After death comes a wedding, after the dirge the marriage-hymn. What sort of a bride is this that Fate gives me? Why, she has not even given her to me in the shape of a whole corpse." "This is not the time," said Clinias, "for lamentations; but let us consider whether it would be best for you to return at once to your own country or to wait for your father here." "Neither," said I: "with what sort of countenance could I meet my father, after first fleeing from him in an underhand manner, and then being the destruction of the charge entrusted to him by his brother? There is nothing that I can do except to make my escape before he arrives." While I was thus speaking, in came Menelaus and Satyrus with him; after embracing Clinias they heard the whole story from us. "You have the chance," said Satyrus, "of putting your fortunes in a fine position and at the same time of shewing pity to a soul that is all afire for your sake. Let Clinias hear the state of affairs as well; Aphrodite offers this fellow a real prize, and he will not stretch out his hand to take it. She has made to

<sup>1</sup> The *reliquæ Appendix* of I. iii. § 0.

ἐπ' αὐτὸν πᾶν καλῆς, ὥστε ἂν ἰδὼν αὐτὴν  
εἴποις ἄγαλμα, Ἐφεσίαν τὸ γένος, ὄνομα Μελί-  
την· πλοῦτος πολὺς καὶ ἰλιχία νέα. τέθηκε  
δὲ αὐτῆς προσφάτως ὁ ἀνὴρ κατὰ θύλασσαν·  
βούλεται δὲ τοῦτον ἔχειν δεσπότην· οὐ γὰρ  
ἄνδρα ἐρῶ· καὶ δίδωσιν αὐτὴν καὶ πᾶσαν ἑαυτῆς  
τὴν οὐσίαν. δὲ αὐτὸν γὰρ τέτταρας<sup>1</sup> μῆνας νῦν  
ἐνθάδε διέτριψεν, ἀκολουθῆσαι θεομένη. ὁ δὲ  
οὐκ οἶδα τί παθὼν ὑπερηφανεῖ, νομίζων αὐτῷ  
Λευκίππην ἀναβιώσασθαι."

12. Καὶ ὁ Κλεινίας, "Οὐκ ἀπὸ τρόπου δοκεῖ  
μοι," φησὶν, "ὁ Σάτυρος λέγειν. κάλλος γὰρ  
καὶ πλοῦτος καὶ ἔρως εἰ συνῆλθον ἐπὶ σέ, οὐχ  
ἔδρας οὐδὲ ἀναβολῆς· τὸ μὲν γὰρ κάλλος ἰδονήν,  
ὁ δὲ πλοῦτος τρυφήν, ὁ δὲ ἔρως αἰδῶ δάσκει."<sup>2</sup>  
2 μισεῖ δὲ ὁ θεὸς τοὺς ἀλαζόνας. φέρε πείσθητι  
τῷ Σατύρῳ καὶ χάρισαι<sup>3</sup> τῷ θεῷ." καὶ γὰρ  
στενάξας, "Ἄγε με, εἰπον, "ὅποι θέλεις, εἰ καὶ  
Κλεινία τοῦτο δοκεῖ· μένον ὅπως τὸ γυναικίον μοι  
μὴ παρέχῃ πράγματα, ἐπείγουσα πρὸς τὸ ἔργον,  
3 ἔστ' ἂν εἰς τὴν Ἐφεσον ἀφικόμεθα. φθάνω γὰρ  
ἀπομοσώμενος ἐσταῖθα μὴ συνελθεῖν, ἔνθα Λευ-  
κίππην ἀπολώλεκα." ταῦτα ἀκούσας ὁ Σάτυρος,

<sup>1</sup> The MSS. have δέκα: but we know from ch. xxii. below that Melite had waited four months at Alexandria hoping for the love of Chlorion, so that we must write τέτταρας with Jacobus, supposing that a copyist misread δ' as δέκα.

<sup>2</sup> A verb has dropped out. I slightly prefer δάσκει to Collet's δίδωμι or Hiercher's παίδευσι.

<sup>3</sup> See Mitscherlich for MSS. ἔπειτα.

<sup>4</sup> If we may judge from the Ephesian Matron of Petronius (chs. cxi.-cxii.) the ladies of Ephesus were celebrated for the strength of their affections as well as for the sprightliness of their wit.

dote on him a woman so beautiful that you might take her for a lovely statue; she is an Ephesian<sup>1</sup> by race, her name is Melitte; she is very rich, and young. Her husband has lately been lost at sea, and now she is willing to take this fellow to be—I will not say her husband,<sup>2</sup> but—her lord and master; she offers him herself and all that she possesses. On his account she has now spent four months here asking him to be her companion on her journey home, but he, for some reason which I cannot fathom, is too proud to consent; I suppose that he thinks that his Leucippe will come to life again."

12. "Satyrus," said Clinias, "seems to me to talk reason. When beauty, wealth, and love beckon you all at once, it is no time for sitting down and procrastination: her beauty will bring you pleasure, her wealth luxurious living, and her love the respect<sup>3</sup> of men. God hates the proud, so come, allow yourself to be persuaded by Satyrus and obey God's will." "Take me where you will," I said, with a groan, "if Clinias too approves; but on the one condition that this tiresome woman shall not trouble and press me to become her husband in deed until we arrive at Ephesus; I have some time ago taken an oath that I will have nothing to do with any woman here where I lost Leucippe." Immediately that Satyrus

<sup>1</sup> I am not quite certain of the meaning of this phrase. It may either be that Clitophon was to marry her, but to have more domination over herself and her riches than an ordinary husband; or, more probably, that he was not to be her husband, but in the more advantageous position of *amant en titre*.

<sup>2</sup> *allos* is here difficult to translate: it may mean self-respect, or respect shown to others, or respect shown by others. I have preferred the third possibility.

προστρέχει πρὸς τὴν Μελίττην εὐαγγέλια φέρων.  
καὶ μικρὸν ἀθθίς διαλειπὼν ἐπανέρχεται, λέγων  
ἀκούσασαν τὴν γυναῖκα ὑφ' ἡδονῆς παρὰ μικρὸν  
τὴν ψυχὴν ἀφείναι· δεῖσθαι δὲ ἤκειν ὡς αὐτὴν  
δειπνήσοντα τὴν ἡμέραν γάμων προσίμιον.  
ἐπείσθην καὶ ᾠχόμεν.

13. Ἢ δὲ ὡς εἶδε με, ἀναθορούσα περιβάλλει  
καὶ πᾶν μου τὸ πρόσωπον ἐμπλήμνησι φιλη-  
μύτων. ἦν δὲ τῷ ὄντι καλὴ καὶ γάλακτι μὲν ἀν-  
εἶπες αὐτῆς τὸ πρόσωπον κεχρῖσθαι, ῥόδον δὲ  
2 ἐμπεφυτεῦσθαι ταῖς παρειαῖς. ἐμάρμαιρεν αὐτῆς  
τὸ βλέμμα μαρμαρυγὴν Ἀφροδίσειον· κόμη πολλή  
καὶ βαθεῖα καὶ κατέχρυσος τῇ χροίᾳ, ὥστε  
3 ἔδοξα οὐκ ἀηδῶς ἰδεῖν τὴν γυναῖκα. τὸ μὲν οὖν  
δεῖπνον ἦν πολυτελές· ἡ δὲ ἐφαπτομένη τῶν  
παρακειμένων, ὡς δοκεῖν ἐσθίειν, οὐκ ἐδύνατο  
τυχεῖν ὀλακλήσειν τροφῆς, πάντα δὲ ἐβλεπεν ἐμέ.  
οὐδὲν γὰρ ἡδὺ τοῖς ἐρώσι πλὴν τὸ ἐρώμενον· τὴν  
γὰρ ψυχὴν πᾶσαν ὁ ἔρως καταλαβών, οὐδὲ αὐτῇ  
4 χώρων δίδωσι τῇ τροφῇ. ἡ δὲ τῆς θέας ἡδονὴ  
εἰς τῶν ὁμμάτων εἰσπίονσα τοῖς στέμνοις ἐγ-  
κρίθηται· ἔλκευσα δὲ τοῦ ἐρωμένου τὸ εἶδωλον  
αἰεὶ, ἐναπομένεται τῷ τῆς ψυχῆς κατόπτρῳ, καὶ  
ἀναπλάττει τὴν μορφήν· ἡ δὲ τοῦ κάλλους ἀπορ-  
ροὴ δὲ ἀφανῶν ἀκτίνων ἐπὶ τὴν ἐρωτικὴν ἐλκα-  
μένη καρδίαν ἐναποσφραγίζει κάτω τὴν σκιάν.  
5 λέγω δὲ πρὸς αὐτὴν συνεῖς· “Ἀλλὰ σὺ γε οὐδε-  
ὅς μετέχεις τῶν σπαντῆς,<sup>1</sup> ἀλλ’ εἰσικας ταῖς ἐν  
γραφαῖς ἐσθίουσιν.” ἡ δὲ, “Ποῖον γὰρ ὄψον,”

<sup>1</sup> The editions and the MSS. used for this have τῶν σπαν-  
τῆς; but I have preferred the reading which Boissonade  
(on Pachymetres, p. 76, 3) found in the Venetian MS. 400.  
My thanks are due to Mr. Knox for this intimation.

heard this, he hurried to Melitte to take her the good news and very soon returned to report that when she had heard his message she very nearly expired from delight; also, that I must go that very day to dine with her as the prelude to our coming union. I agreed to this and repaired to her.

13. When she saw me, she jumped up, embraced me and covered my face with kisses. She was indeed beautiful; you might describe her face as of the colour and texture of milk,<sup>1</sup> the rose also growing in her cheeks; her look shone with a splendour proper to the goddess of love, and her hair was long and thick and golden, so that I had to admit that it was not without pleasure that I beheld her. The dinner she provided was sumptuous; she took a portion of the meats set before her, so as to appear to eat, but could swallow nothing of the food; she did nothing but gaze upon me. To lovers there is no delight save in the object of love, which occupies the whole of their soul, and leaves no place in it for the pleasures of the table. The pleasure which comes from vision enters by the eyes and makes its home in the breast; bearing with it ever the image of the beloved, it impresses it upon the mirror of the soul and leaves there its image; the emanation given off by beauty travels by invisible rays to the lovesick heart and imprints upon it its photograph. Realizing the position, I said to her, "How is this? Do you take nothing of the delicacies you have yourself provided? You consume no more than those who are painted as eating." "What costly dish," said

<sup>1</sup> A literal translation would be: "that her face had been anointed with milk." I have had to have recourse to something of a paraphrase.

ἔφη, "μοι πολυτέλεις ἢ ποῖος οἶνος τιμιώτερος τῆς σῆς ὄψεως;" καὶ ἄμα λέγουσα κατεφίλησέ με, προσκείμενον οὐκ ἀγδῶς τὰ φιλήματα· εἴτα διασχοῦσα, εἶπεν "Αὐτὴ μοι τροφή."

14. Τότε μὲν οὖν ἐν ταύτοις ἦμεν· ἐσπέρας δὲ γενομένης, ἣ μὲν ἐπεχειρεῖ με κρατεῖν ἐκεῖ κοιμησόμενον· ἐγὼ δὲ παρητούμην, εἰπὼν ἂ καὶ πρὸς τὸν Σάτυρον ὅτυχον προαγορεύσας. μόλις οὖν  
2 ἀφίησιν ἀνωμένη· τῇ δὲ ὑστεραίᾳ συνέκειτο ἡμῖν εἰς τὸ τῆς Ἰσιδος ἱερὸν ἀπαντῆσαι, διαλεξομένοις τε ἀλλήλοις καὶ πιστωσόμενοις ἐπὶ μάρτυρι τῇ θεῇ. συμπαρήσαν δὲ ἡμῖν ὃ τε Μενέλαος καὶ ὁ Κλειναῖος· καὶ ὠμύομεν, ἐγὼ μὲν ἀγαπήσαι<sup>1</sup> ἀδύλως, ἣ δὲ ἄνδρα ποιήσασθαι, καὶ πάντων  
3 ἀποφῆναι δεσπότην. "Ἄρξει δέ," εἶπον ἐγώ, "τῶν συνθηκῶν ἢ εἰς Ἑφέσον ἡμῶν ἄφικτις· ἐνταῦθα γάρ, ὥς ἔφην, Λευκίππῃ παραχωρήσεις." δεῖπνον οὖν ἡμῖν ὑπηρεπίζετο πολυτέλεις· καὶ ὄνομα μὲν ἦν τῷ δείπνῳ γάμοι, τὸ δὲ ἔργον  
4 συνέκειτο ταμιεύεσθαι. καὶ τι μέμνημαι καὶ γελοῖον παρὰ τὴν ἐστίαν τῆς Μελίττης· ὥς γὰρ ἐπευφύμουν τοῖς γάμοις οἱ παρόντες, νεύσασα πρὸς με ἡσυχῇ, "Καινόν," εἶπεν, "ἐγὼ μόνη πέπονθα καὶ οἶον ἐπὶ τοῖς ἀφανέσι ποιούσι

<sup>1</sup> Some editors change καίεσθαι and ἀγαπῆναι into futures: I have preferred to make ἀγαπῆσαι into an aorist, as being more idiomatic and requiring less alteration.

she, "what wine could be more agreeable to me than the sight of you?" As she spoke, she kissed me, and it was not without pleasure that I received her kisses; then, as she tore herself from me—"That is my sustenance," she said.

14. For the time we continued in this manner; and when evening came she did her best to make me pass the night there. I, however, begged to be excused, using the same words to her that I had previously spoken to Satyrus. She let me go, though hardly and in distress; and it was agreed upon between us that the next day we should meet at the temple of Isis in order to discuss our future and take the goddess as witness to our troth. Menelaus and Clinias came there with us, and we took oaths, I to love her honourably, and she to make me her husband and declare me master of all that she possessed. "Our actual arrival at Ephesus," I said, "must be time enough for you for the completion of our nuptials; here, as I said, you must be content to give place to Leucippe." A rich banquet was then prepared for us: it was called a wedding breakfast, though we had agreed to defer the consummation of the marriage. I remember a good joke made by Melitte during the feast; the guests were calling down blessings upon our espousals, when she quietly nodded towards me, saying: "I seem to be unique in having an unheard of experience, and one that generally happens only in the case of the dead whose bodies cannot be found; I have often seen a tombless catafalque,<sup>1</sup> but

<sup>1</sup> *σεντάφιον* can be represented in English, and we have adopted the same word, *scenaphion*, for an empty incensorial or tomb. But we have no proper expression for *σεντάφιον*, a *marriage blanc*.



νεκροῖς. κενετόφισον μὲν γὰρ εἶδον, κενεογμίασι δὲ οὐ." ταῦτα μὲν αὖν ἔπαιξε σπουδῇ.

15. Τῇ δὲ ἐπιστολῇ στελλόμεθα πρὸς ἀποδημίαν· κατὰ τύχην δὲ καὶ τὸ πνεῦμα ἐκάλεε ἡμᾶς. καὶ ὁ Μενέλαος μέχρι τοῦ λιμένος ἐλθὼν καὶ ἰσπασάμενος, εὐτυχεστέρας εἰπὼν νῦν ἡμᾶς τυχεῖν θαλάσσης, ἀπετράπετο αἰθρῇ, νεανίσκος πᾶν χρηστός καὶ θεῶν ἄξιος, καὶ ἅμα δακρύων ἔμπεπλησμένος· καὶ ἡμῶν δὲ πᾶσι καταφέρετο

2 δάκρυα. τῇ δὲ Κλειῳᾳ ἐδύκει μὴ με καταλιπεῖν, ἀλλὰ μέχρ' Ἐφέσου συμπλεύσαντα καὶ τινα ἐνδιαιτρίψαντα τῇ πόλει χρόνον, ἐπαυελθεῖν, εἰ

3 τὰμὰ ἐν καλῷ κείμενα καταμάθοι. γίνεται δὲ κατ' οὐρανὸν ἡμῶν ὁ ἄνεμος· ἑσπέρα τε ἦν, καὶ δειπνήσαντες ἐκαίμεθα κοιμησόμενοι. ἰδὺν δὲ ἐμαί τε καὶ τῇ Μελίτῃ καλύβῃ τις ἦν ἐπὶ τοῦ

4 σκάφους περιπεφραγμένη. περιβαλοῦσα οὖν με κατεφίλει καὶ ἀπῆρει τὸν γάμον, "Νῦν μὲν," λέγουσα, "Λευκίππης τοὺς ὄρους ἐξήλθομεν καὶ τῶν συνθηκῶν τοὺς ὅρους ἀπειδήσαμεν· ἐντεύθην ἢ προθεσμία. τί με δεῖ νῦν εἰς Ἐφέσον περιμέτειν; ἄδῃλοι τῆς θαλάσσης αἱ τύχαι· ἄπιστοι

5 τῶν ἀνέμων αἱ μεταβολαί. πίστευσόν μοι, Κλειτοφῶν, καίομαι· ὄφελον ἡδυνάμην δεῖξαι τὸ πῦρ· ὄφελον εἶχε τὴν αὐτὴν φύσιν τῷ κοινῷ τὸ<sup>1</sup> τοῦ ἔρωτος πῦρ, ἵνα σοι περιχυθεῖσα κατέφλεξα. νῦν δὲ πρὸς τοῖς ἄλλοις τοῦτο μόνον τὸ πῦρ ἰδίαν ὕλην ἔχει καὶ ἐν ταῖς περὶ ταῦτ' ἐραστὰς συμπλοκαῖς ἀνακαίόμενον λάβρον τῷ συμπλε-

<sup>1</sup> τό is not in the MSS., having doubtless disappeared before τοῦ. It was supplied by Jacobus.

never a tenantless marriage-bed"—a jest that was half in earnest.

15. On the next day we made our preparations for departure, being by good chance invited by a favourable wind. Menelaus came with us to the harbour and bade us god-speed, telling us that on this occasion we should find a sea that was more friendly to us; he then left us, a young man who was the truest of friends and of a nature better than mortal; his eyes filled with tears and we were all constrained to weep in return. Clinias decided not to leave me, but to sail with me as far as Ephesus, and, after remaining some time in that city, to return if he found my future prospects in fair case. The wind was fair behind us; it was now evening and we had dined and were retiring to rest; Melitte and I had a cabin to ourselves which had been built<sup>1</sup> on the upper deck; and there she flung her arms about me, kissed me, and asked me for the full rites of marriage: "Now," said she, "we have traversed Leucippe's boundaries and reached those of your promises; now begins the time when they are to be fulfilled. Why must I wait for our arrival at Ephesus? No one can be sure of what will happen at sea, and no trust can be placed in the changeful winds. Believe me, Clitophon, I am all afire—would that I could shew it to you—would that the fire of love had a like nature with that of the common element, in order that I might set you aflame by my embrace; but, as it is, this fire of mine, unlike other kinds, has its fuel in itself, and in lovers' embraces it seems to burn up furiously but to spare

<sup>1</sup> Literally, "fenced round"; doubtless a temporary structure.

ο κομένων φείδεται. ὦ πυρὸς μυστικοῦ, πυρὸς ἐν ἀπορρήτῳ δαδουχομένου, πυρὸς τοῦ ὄρου αὐτοῦ φυγεῖν μὴ θέλαντος. μυηθῶμεν οὖν, ὦ φίλτατε, τὰ τῆς Ἀφροδίτης μυστήρια."

16. Κἀγὼ εἶπον "Μὴ με βιάσῃ λῦσαι θεσμόν ὅσας νεκρῶν. οὐπω τῆς ἀθλίας ἐκείνης τοὺς ὄρους παρήλθομεν, ὥς ἂν γῆς ἐπιβῶμεν ἑτέρας. οὐκ ἤκουσας ὡς ἐν θαλάσῃ τέθνηκεν; ἔτι πλέω Λευκίππης τὸν τάφον. τάχα πονεὶ περὶ τὴν ναῦν αὐτῆς εἰλεῖται τὸ εἰδῶλον. λέγουσι δὲ τὰς ἐν ὕδατι ψυχὰς ἀνθρωπείας μηδὲ εἰς ἔδον καταβαίνειν ὅλως, ἀλλ' αὐτοῦ περὶ τὸ ὕδωρ ἔχειν τὴν πλάνην, καὶ ἐπιστήσεται τάχα ἡμῖν συμπλεκόμενοις. ἐπιτήδειον δέ σοι δοκεῖ τὸ χωρίον εἶναι πρὸς γάμον; γάμος ἐπὶ κύματος, γάμος ὑπὸ θαλάσσης φερόμενος; θάλαμον ἡμῖν θέλεις γενέσθαι μὴ μένεται;" "Σὺ μὲν," ἔφη, "σεφίξῃ, φίλτατε· πῶς δὲ τόπος τοῖς ἐρωῶσι θάλαμος· οὐδὲν γὰρ ἄβατον τῷ θεῷ. ἐν θαλάσῃ δὲ μὴ καὶ οἰκειότερόν ἐστιν Ἦρωτι καὶ Ἀφροδίσει μυστηρίοις; θυγίτηρ Ἀφροδίτῃ θαλάσσης."

4 χαρισώμεθα τῇ γαμηλίῳ θεῷ, τιμήσωμεν αὐτῆς γάμῳ τὴν μητέρα. ἑμοὶ μὲν γὰρ δοκεῖ τὰ παρόντα γάμων εἶναι σύμβολα. ζυγὸς μὲν οὗτος ὑπὲρ κεφαλῆς κρεμύμενος, δεσμοὶ δὲ περὶ

<sup>1</sup> She was said to be Ἀφρογένεια, born-born, and to have risen from the sea by the shore of the island of Cythera.

<sup>2</sup> The symbolisms is very elaborate. The yoke crossing the waist at right angles reminds Melitto of a yoke, and so of Hera (γῶγα); in the same way the cables slung for the bonds

the object of those embraces. O strange and mystic fire, fire that glows in secret and will not transgress the limits of the victim on whom it preys! Let us then, my dearest, become initiates in the sacred rites of Aphrodite."

16. "No," said I, "force me not to do violence to the duty owed to the dead; we have not traversed the limits consecrated to that poor girl until we land in another country. Did you not hear that she perished at sea? I am now sailing over Leucippe's grave, and perhaps her shade is even now hovering round the ship. They say that the souls of those who have met their end in the deep never go down to Hades, but wander in the same spot about the face of the waters; she may perhaps be present at our embraces. Then does this seem to you a spot suitable for the completion of our marriage? A marriage on the ocean wave, a marriage tossed by the deep? Could you bear that ours should be an unstable and reeking marriage-bed?" "You quibble, my dearest," she cried; "lovers find every spot a possible marriage-bed, and Love is a god who finds nowhere inaccessible to him. Indeed where could a place be found more appropriate than on the sea for love and the mysteries of Aphrodite? Aphrodite is the sea's daughter.<sup>1</sup> Let us propitiate that goddess who presides over marriages and honour her another by this marriage of ours. Yes, all that I see about seems to me to be emblematic of marriage: here is the yoke<sup>2</sup> of marriage that hangs above our heads,

of marriage, which (like the yoke) are quite familiar to us in the figurative language of to-day. The succeeding comparisons are even more far-fetched.

τὴν κεραΐαν τοσαυτοί· καλὰ γὰρ, ὦ δέσποτα, τὰ  
 μαυτεύματα· ὑπὸ ζυγῶν ὁ θάλαμος, καὶ κἄλω  
 6 δεδεμένοι. ἀλλὰ καὶ πηδάλιον τοῦ θαλάμου  
 πλησίον· ἰδοὺ τοὺς γάμον ἡμῶν ἡ Τύχη κυ-  
 βερνῆ· κυψαστολήσουσι δὲ ἡμᾶς Ποσειδῶν καὶ  
 Νηρείδων χοροί· ἐνταῦθα γὰρ καὶ αὐτὸς Ἀμφι-  
 τρίτην γαμεῖ. λιγυρὸν δὲ συρίζει περὶ τοῦ  
 κἄλωε καὶ τὸ πνεῦμα· ἑμοὶ μὲν ὑμέναιον ἤδειν·  
 6 δοκεῖ τὰ τῶν ἀνέμων ἀλλήματα. ὕρξες δὲ καὶ τὴν  
 ὀβύνην κεκυρτωμένην, ὥσπερ ἐγκύμονα γαστέρα·  
 δεξιὸν μοι καὶ ταῦτο τῶν οἰωνισμῶν· ἔσθ μοι  
 7 ταχὺ καὶ πατήρ." ἰδὼν οὖν αὐτὴν σφόδρα  
 ἐγκειμένην, "Φιλοσεφίσσωμεν," εἶπεν, "ὦ γύναι,  
 μέχρ' ἢ λαβώμεθα γῆς. ὅμνῃμι γάρ σοι τὴν  
 θάλασσαν αὐτὴν καὶ τὴν τοῦ πλοῦ τύχην, ὡς  
 ἐσπούδακα καὶ αὐτός. ἀλλ' εἰς καὶ θαλάσσης  
 8 νόμοι. πολλοὶ γὰρ ἤκουσα παρὰ τῶν ναυτικοτέρων,  
 καθαρὰ δεῖν Ἀφροδίτῃ εἶναι τὰ σκάφη, τάχα  
 μὲν ὡς ἱερά, τύχη δὲ ἵνα μή τις ἐν τηλικούτῳ  
 κινδύνῳ τρυφῇ. μὴ ἐνυβρίσωμεν, ὦ φιλτάτη, τῇ  
 θαλάσσῃ μὴ συμμίσσωμεν γάμον ὁμοῦ καὶ φόβον.  
 τηρήσωμεν ἑαυτοὺς καθαρὰν τὴν ἡβανήν." ταῦτα  
 λέγων καὶ μελισσόμενος τοῖς φιλήμασιν ὤπειθαν,  
 καὶ τὸ λοιπὸν οὕτως ἐκαθεύδομεν.

17. Πέντε δὲ τῶν ἐξῆς ἡμερῶν διανύσαντες  
 τὸν πλοῦν ἤκομεν εἰς τὴν Ἐφεσον. οἰκία μεγάλη

<sup>1</sup> A most ingenious continuation of MSS. εἶπε, variously  
 attributed to Hemsterhuis and Berger.

there are the ties of marriage which depend from the yard—fine omens, my lord and master—our couch is beneath the yoke, and the ties are securely fastened. Here too is the rudder close to our couch, and Fortune is the helmsman that directs our espousals; our groomsmen and bridesmaids are Poseidon and his train of Nereids; for it was here that he wedded Amphitrite. The wind too whistles tunefully in the rigging: I think that the breath of the gale is singing our bridal song. Then you also see the sail bellying out, like a woman's fertile womb: this seems to me the most propitious of omens; I shall soon see you a father." Seeing that she was in a coming-on humour, "Let us continue," I said, "these arguments, dear lady, until we touch land. I swear to you by this very sea and by the good luck of our voyage, that I too am as anxious as you for fruition; but the sea too has its statutes, and I have often heard from seafaring men that ships should always be pure from the rites of love, perhaps because they themselves are sacred,<sup>1</sup> or perhaps that there should be no dalliance in the dangerous state in which ship-board always is. Therefore, my dearest, do not let us inflict this insult on the sea—we do not want our marriage to have in it a large admixture of fear—let us keep our pleasure pure and undefiled." Using these words I did my best to appease her with my kisses, and finally succeeded; we then went to sleep in the cabin, just as we were, for the rest of the time on board.

17. It took us five days sail after this to reach Ephesus. Her house there was large and one of the

<sup>1</sup> I do not know why ships are sacred *per se*, unless it be for the *totela maris*—the figure-head gods.

- καὶ πρώτη τῶν ἐκεῖ θεραπεία πολλή καὶ ἡ ἄλλη  
 2 παρασκευὴ πολυτελής. κελεύει δὲ θεῖπνον ὡς  
 ὅτι ἐκπρεπέστατον ἐτοιμάζειν. "Ἡμεῖς δὲ τέως,"  
 ἔφη, "χωρήσωμεν εἰς τοὺς ἀγρούς." ἀπεῖχον δὲ  
 τῆς πόλεως σταδίους τέτταραι. ἐπικαθίσαντες  
 3 οὖν ὁχήματι, ἐξήλθομεν καὶ ἐπεὶ τάχιστα  
 παρεγενόμεθα, διεβαδίζομεν τοὺς ὀρχάτους τῶν  
 φυτῶν, καὶ ἐξαιφνης προσπίπτει τοῖς γόνασιν  
 ἡμῶν γυνή, χοῖνις<sup>1</sup> παχείαις δεδεμένη, εἰκελλαν  
 κρατοῦσα, τὴν κεφαλὴν κεκαρμένη, ἐρρυπωμένη  
 τὸ σῶμα, χιτῶνα ἀνεξαρσμένη ἄθλιον πένυ, καὶ  
 "Ἐλέησάν με," ἔφη, "δέσποινα, γυνὴ γυναῖκα,  
 ἐλευθέραν μὲν, ὡς ἔφην, δούλην δὲ νῦν, ὡς δοκεῖ τῇ  
 4 Τύχῃ," καὶ ἄρα ἐσιώπησε. λέγει οὖν ἡ Μελέτη·  
 "Ἀνάστηθι, ὦ γύναι· λέγε, τίς εἶ, καὶ πόθεν, καὶ  
 τίς σοι τοῦτον περιέθηκε τὴν σίδηρον· κέκραγε  
 γάρ σου καὶ ἐν κακοῖς ἡ μορφή τὴν εὐγένειαν."  
 "Ὁ σός," εἶπει, "αἰκέτης, ὅτι αὐτῷ μὴ πρὸς  
 5 εὐνὴν ἐδούλευον. ὄνομα Λάκαινα, θροταλὴ τὸ  
 γένος· καὶ σοι προσφέρω μὲν ταύτην τὴν τύχην  
 ἱκετηρίαν. ἀπέλυσόν με τῆς καθεστῶσης συμφο-  
 ρῶν· πάρασχε<sup>2</sup> δέ μοι τὴν ἀσφάλειαν, ἔστ' ἂν  
 ἀποτίσω τὰς δισχιλίας· τοσούτου γάρ με ὁ  
 6 Σωσθένης ἀπὸ τῶν ληστῶν ἐωνήσατο. περιοῶμεν  
 δέ, εὖ ἴσθι, τὴν ταχίστην· εἰ δὲ μή, σοὶ δουλεύ-  
 σομεν, ὅραν δὲ καὶ πληγαῖς ὡς κατέβηνέ με

<sup>1</sup> The MSS. have χοῖνισσι, which can be feminine; but the epithet παχίαις is much more appropriate to the thick, stock-like χοῖνισσες than to the thin χοῖνισσες, which should mean ropes made of reeds or withies. χοῖνις is found, as a conjecture, in the margin of one of our MSS.

<sup>2</sup> So Salmassius for MSS. παρασχεῖς. The infinitive cannot be construed.

most important in the city, her servants numerous and her furniture costly. She first ordered a most elaborate dinner to be prepared; "Meanwhile," said she, "we will visit my country seat." This was about half a mile from the city, and we entered a carriage and set out for it. On our arrival we were walking through the rows of plants in the garden when suddenly there threw herself at our feet a woman wearing heavy fetters and holding a hoe, her head shorn, her person dirty, clad in a short and wretched garment. "Have pity on me," she cried, "my lady, let a woman pity a woman, and one that was once<sup>1</sup> free, and was born so, though now, by the decree of Fortune, a slave." After these words she remained silent; so "Rise, woman," said Melitte, "say who you are and whence you come, and to whom you owe these fetters. Even in your misery your appearance proclaims aloud that you are of gentle birth." "It is your steward," she replied, "because I would not be a slave to his lusts. My name is Laccena, I come from Thessaly. I lay before you this my fate with all supplication. Save me from this threatening disaster, grant me security until I can pay you the two thousand pieces of gold; that was the sum for which Sosthenes bought me from the hands of the pirates, and be sure that I can raise it with very small delay; if not, I will be your slave. Yes, and you can see how he has torn my

<sup>1</sup> The editors have pointed out that the words *λευσίπαρ μιν, ὅτ' ἔπει, δούλῃς ἔσ' ὦν* form an iambic line; they may possibly be a quotation from some tragedy.



- πολλαῖς." καὶ ἅμα διανοίξασα τὸν χιτῶνα,  
 δείκνυσι τὰ κῶτα διαγεγραμμένα ἔτι οἰκτροτέρου.  
 7 ὥς οὖν ταῦτ' ἤκούσαμεν, ἐγὼ μὲν συνεχύθην· καὶ  
 γὰρ τε ἐδόκει Λευκίππης ἔχειν· ἡ δὲ Μελίττη  
 ἔφη· "Θάροει, γύναι, τούτων γὰρ σε λύσομεν,  
 εἴς τε τὴν οἰκίαν προῖκα ἀποπέμψομεν, τὸν  
 Σωσθένην καλεσάτω τις ἡμῶν."  
 8 Ἡ μὲν οὖν εὐθὺς τῶν δεσμῶν ἠλευθεροῦτο· ὁ  
 δὲ παρὴν τετραγυμνός, λέγει οὖν ἡ Μελίττη·  
 "ὦ κακὴ κεφαλὴ, τίνα ποτὲ κἂν τῶν ἀχρεο-  
 τάτων οἰκετῶν τεθῆσθαι παρ' ἡμῶν οὕτως ἤκισ-  
 μόν; τίς αὖτις; λέγε μηδὲν ψευδάμενος."  
 9 "Οὐκ οἶδα," εἶπεν, "ᾧ δέσποισα, πλὴν ἐμπορός  
 τις, ὄνομα Καλλισθένης, ταύτην μοι πέπρακε,  
 φάσκων ἐωνῆσθαι μὲν αὐτὴν ἀπὸ ληστῶν, εἶναι  
 δὲ ἐλευθέρην. ὄνομα δὲ αὐτῇ ὁ ἐμπορος ἐκάλεσε  
 10 Λάκαιναν." ἡ δὲ τὸν μὲν τῆς διοικήσεως, ἣς  
 εἶχεν, ἀπέπαυσεν, αὐτὴν δὲ παραδίδωσι θερα-  
 παίαις, καλεῦσασα λοῦσθαι καὶ ἐσθῆτα ἀμφιέσαι  
 καθαρὰν καὶ εἰς ἄστυ ἀγαγεῖν. διοικήσασα δὲ  
 τινα τῶν κατὰ τοὺς ἄγρούς, ὧν ἔσκεν παρὴν,  
 ἐπιβᾶσα τοῦ ὀχήματος ἅμα ἐμοί, ἐπαυξέμεν εἰς  
 τὴν πόλιν, καὶ περὶ τὸ δεῖπνον ἤμεν.  
 18. Ἐστιμώμενος δὲ μοι μεταξὺ σημαίνει νεύσας  
 ὁ Σάτυρος προανίστασθαι, καὶ ἦν τὸ πρόσωπον  
 ἐσπουδακώς. σκηψάμενος οὖν ἐπὶ τινι τῶν  
 κατὰ τὴν γαστέρα ἐπέλγειν, διανίσταμαι, καὶ  
 ἐπεὶ προήλθον, λέγει μὲν οὐδέν, ἐπιστολὴν δὲ  
 2 ὁρᾷ. λαβὼν δέ, πρὶν ἀναγνῶναι,<sup>2</sup> κατεπλήγην

<sup>1</sup> Jacobs' emendation for MSS. τοιαῦτα.

<sup>2</sup> ἀναγνῶναι is followed in the MSS. by an unnecessary πρ., which must be the insertion of a copyist. It was removed by Cobet.

flesh with many stripes," and, as she spoke, she opened her tunic and shewed us her back most piteously marked and scarred. When we heard her story, while I was greatly moved, finding some look of Leucippe about her, Melitte said, "Be of good cheer, woman: I will both deliver you from your present apprehension and will send you back to your own country without ransom. Let someone call Sosthenes hither to us."

The woman was at once freed from her fetters, and Sosthenes appeared before us greatly disordered. "Wretch," said Melitte to him, "have you ever seen even the most worthless of my slaves disfigured like this at my hands? Who is this woman? No lies, now: tell me the whole story." "I know nothing, Madam," said he, "save that a dealer named Callisthenes sold her to me, saying that he had bought her from some pirates, and that she was of free birth. The dealer said that her name was Larcena." Melitte deposed him from his stewardship, and handed over the woman to her serving-maids, bidding them wash her, clothe her in clean garments, and bring her to town. Then, having settled the business connected with her country place, the object of her journey thither, she entered the carriage with me and returned to the city, where we set about our dinner.

18. I was about at the middle of the banquet when Satyrus indicated to me by signs to come aside, with a grave expression on his face. I therefore made some pretence of a call of nature, and left the table. When I had come to him, he said nothing, but handed me a letter. Even as I took it from him, before I began to read it, I was thunder-struck; for

εἰθίς· ἐγνώρισα γὰρ Λευκίππης τὰ γράμματα.  
ἐγγέγραπτο δὲ τάδε·

Λευκίππη Κλειτοφῶντι τῷ δεσπότη μου.

- 3 Τοῦτο γάρ σε δεῖ καλεῖν, ἐπεὶ καὶ τῆς δεσ-  
ποίνης ἀνὴρ εἰ τῆς ἐμῆς. ὅσα μὲν διὰ σέ  
πέπονθα, οἶδας· ἀνάγκη δὲ νῦν ὑπαμνησαί σε.  
4 διὰ σέ τὴν μητέρα κατέλειπον καὶ πλάνην  
εἰλόμην· διὰ σέ πέπονθα ναυαγίαν καὶ ληστῶν  
ἡμεσχομίην· διὰ σέ ἱερεῖον γέγονα καὶ καθαρμὸς  
καὶ τέθυκα ἤδη δεύτερον· διὰ σέ πέπραμαι  
καὶ ἐδέσθην σιδήριον καὶ δίκελλαν ἐβάστασα, καὶ  
ἔσκαψα γῆν καὶ ἐμαστιγιώθην. ἵνα σὺ δὲ γέγονας  
5 ἄλλη γυναικί, κἀγὼ τῷ ἑτέρῳ ἀνδρὶ ἵ γένομαι·  
μὴ γένοιτο. ἀλλ' ἐγὼ μὲν ἐπὶ νοσαύταις ἀνάγ-  
καις διεκαρτιέρησα· σὺ δὲ ἄπρατος, ἀμαστιγώτατος  
γαμῖς. εἰ τις οὖν τῶν πεπονημένων διὰ σέ  
κεῖται χάρις, δεῖσθαι σοι τῆς γυναικὸς ἀπο-  
πέμψαι, ὥς ἐπηγγείλατο· τὰς δὲ δισχιλίας, ἃς  
ὁ Σωσθένης ὑπὲρ ἐμοῦ κατεβάλετο, πίστευσον  
ἡμῖν, καὶ ἐγγύησαι πρὸς τὴν Μελίττην ὅτι  
6 πέμψομεν. ἐγγύς γάρ τὸ Βυζάντιον· εἴαν δὲ καὶ  
ἀποτίσης, νόμιζε μισθὸν μοι δεδωκέναι τῶν ὑπὲρ  
σοῦ πόνων. ἔρρωσο, καὶ ὄναιο τῶν καινῶν  
γάμων. ἐγὼ δὲ ἔτι σοι ταῦτα γράφω παρθένης.

19. Τοῦτοις ἐντυχῶν πάντα ἐγινόμην ὁμοῦ· ἀνε-  
φλεγόμην, ὠχρίων, ἐθαύμαζον, ἠπίστανον, ἔχαιρον,  
2 ἠχθύόμην. λέγω οὖν πρὸς τὸν Σάτυρον· “Πότερον  
ἐξ ἄδου ἡκεις φέρων τὴν ἐπιστολήν; ἢ τί ταῦτα

1 The MSS. have τῶν ἑτέρων ἀνδρῶν. The correction is due to Cobet.

# BOOK V, 18-19

I recognized Leucippe's writing! This was the tenor of it.

*Leucippe, to my lord Clitophon.*

Lord I must call you, as you are my lady's husband. You know what I have suffered for your sake, but perforce I must remind you of it. For you I left my mother and took up the life of a wanderer; for you I suffered shipwreck and fell into the hands of pirates; for you I became a victim for sacrifice and an expiatory offering and twice entered the valley of the shadow of death; for you I was sold and fettered, I carried a hue, I tilled the ground, I underwent the scourge—and was this all that I might become to another man what you have become to another woman? Never. I, through all these trials, have persevered to the end; you were never sold, never scourged, but you are marrying. If you have any gratitude for all that I have suffered for your sake, ask your wife to send me home as she promised; send me the two thousand pieces of gold which Sosthenes paid for me, and go bail to Melitte that I will send them to her. Byzantium is not far off, and even if you have to pay the money yourself, consider it a return for the miseries endured for your sake. Fare you well, and be happy in your new espousals: I who write this to you am still a virgin.

19. At this message I was moved with many emotions at once; I was flushed and pale, I was astonished and incredulous, I was full of joy and sorrow. "Do you come bringing this letter from Hudes?" I said to Satyrus, "or what does this mean?"

- θέλει; Λευκίππη πάλιν ἀνεβίω; "Μάλιστα,"  
 ἔφη "καὶ ἔστιν ἣν εἶδες ἐν τοῖς ἀγροῖς. καὶ  
 τότε μὲν οὖν οὐδ' ἂν ἄλλος αὐτὴν ἰδὼν γνωρίσειεν,  
 ἔφηβον οὕτω γενομένην· τοῦτο γὰρ ἡ τῶν τριχῶν  
 3 αὐτῆς κουρὰ μόνον ἐνῆλλαξεν." "Εἴτα ἔστηκας,"  
 ἔφη, "ἐπὶ τηλικούτοις ἀγαθοῖς καὶ μέχρι τῶν  
 αὐτῶν μόνον ἐνφραίνεις, ἀλλ' οὐ δαικνύεις καὶ τοῖς  
 ὄμμασι τὰγαθά;" "Μὴ σύ γε," εἶπεν ὁ Σάτυρος·  
 "ἀλλ' ἐνέος κάτασχε, μὴ πάντας ἀπολέσσης. ζῶς  
 4 ἀν' περὶ τούτων ἀσφαλέστεραν βουλευσώμεθα.  
 γυναῖκα ὅρῃς πρώτην Ἐφεσίων μαινομένην ἐπὶ  
 σοί, ἡμᾶς δὲ ἐρήμονι ἐν μέσαις ἄρकुσιν." "Ἄλλ'  
 οὐ δύναμαι," ἔφη· "ἐπέρχεται γὰρ διὰ πασῶν  
 5 τῶν τοῦ σώματος οὐδὼν ἡ χαρά. ἀλλ' ἰδού μοι  
 ζεῖα τῶν γραμμάτων ἐγκαλεῖ." καὶ ἅμα αὖθις  
 ἐντυγχάνων τοῖς γράμμασιν, ὡς ἐκείνην δι' αὐτῶν  
 βλέπων καὶ ἰναγινώσκων καθ' ἑν ἔλεγον· "Δίκαια  
 ἐγκαλεῖς, φιλτάτη. πάντα εἰ ἐμὲ ἔπαθες·  
 6 πολλῶν σοι γέγονα κακῶν αἷτις." ὥς δὲ εἰς τὰς  
 μύστερας καὶ εἰς τὰς βασάνους ἐγενόμην ἕς ὁ  
 Σωσθένης αὐτῇ παρετρίψατο, ἑκλαιον ὥσπερ  
 αὐτὰς τὰς βασάνους βλέπων αὐτῆς· ὁ γὰρ  
 λογισμὸς πέμπων τῆς ψυχῆς τὰ ὄμματα πρὸς  
 τὴν ἀπαγγελίαν τῶν γραμμάτων, ἐδείκνυε τὰ  
 ὀρώμενα ὡς ἰδόμενα. πάντ' δὲ ἡρυθρίων ἐφ' οἷς  
 μοι τὸν γάμον ἀνειδίξεν, ὥσπερ ἐπ' αὐτοφώρῳ  
 μοιχῆς κατεληγμένος. οὕτως ὕσχυρόμην καὶ  
 τὰ γράμματα.

<sup>1</sup> Insuper h̄y Colbet.

Has Lenvippe come to life again?" "She has," he replied, "and it was she whom you saw at the country place. No one would recognise her in that case, looking, as she did, like a boy—the cutting-off of her hair had alone so changed her." "Do you stop there," I cried, "at such good news, bringing these good tidings to my ears only, without also delighting my eyes by the sight of her?" "Stay," said Satyrus, "take no rash action, lest you ruin us all, until we have been able to decide upon some safe course in this matter. You see here a woman, one of the greatest among the Ephesiains, doting upon you, and us without help in the midst of the toils." "I cannot," I replied; "joy is coursing through all the veins of my body. Look, she reproaches me in the letter she has written." As I spoke I went through it again, imagining that I could see her in it, and as I read it sentence by sentence, I exclaimed: "Your reproaches are just, my darling. All your sufferings have been for<sup>1</sup> me; I am the cause of all your woes." And when I came to the account of the scourges and the torments which Sosthenes had inflicted upon her, I wept as though I could myself see the tortures; consideration so fixed the eyes of my soul upon the message conveyed by the writing that the scene seemed positively enacted before me. I blushed deeply at the reproaches she heaped upon me in the matter of my marriage, just as if I had been caught in the very act of adultery; so ashamed did her letter make me.

<sup>1</sup> *ὑπὲρ ἐμοῦ*, like *ἐν ᾧ* in the letter, has the double meaning of "for my sake" and "by my fault." It is not easy to express both together in English.

20. "Οἶμοι, πῶς ἀπολογήσομαι, Σάτυρε;" ἔφην·  
 "ἐαλίεκαμεν, Λευκίππη κατέγκρακεν ἡμῶν· τίχα  
 δὲ καὶ μεμισήμεθα. ἀλλὰ πῶς ἐσώθῃ, φράσον  
 σύ; καὶ τίνοος σῶμα ἐθάψαμεν;" "Αὐτὴ σοὶ κατὰ  
 καιρὸν φράσει· τὸ δὲ νῦν," ὁ Σάτυρος ἔφη,  
 "ἀντιγράψαι σε δεῖ, καὶ ἰλιάσασθαι τὴν κόρην.  
 2 κἀγὼ γὰρ αὐτῇ διωμοσάμην, ὡς ἄκων αὐτὴν ἔ-  
 γημας." "Εἶπας γάρ," ἔφην, "ὅτι καὶ ἔγημα;  
 ἀπολώλεκός με." "Τῆς εὐηθείας· ὅλη γὰρ ἡ  
 πόλις οὐκ οἶδε τὸν γάμον;" "Ἄλλ' οὐκ ἔγημα,  
 μὰ τὸν Ἡρακλῆα, Σάτυρε, καὶ τὴν παρούσαν  
 3 τύχην." "Παίξεις, ὦ 'γαθέ· συγκαθεύδεις."  
 "Οἶδα μὲν ἄπιστα λέγων, ἀλλ' οὐπω τέπρακται·  
 4 φῶν. ἀλλὰ τί γράψω, λέγε· σφόδρα γὰρ με  
 ἐξέπληξε τὸ συμβῆναι, ὥστε ἀπόρως ἔχω." "Οὐκ  
 εἰμί σου σοφώτερος," Σάτυρος εἶπεν· "ἀλλὰ καὶ  
 αὐτός σοι ὁ ἔρως ὑπαγορεύσει. μόνον διὰ  
 ταχέων." ἄρχουμαι δὲ γράφειν.

Κλειτοφῶν Λευκίππῃ χαίρειν.<sup>2</sup>

- 6 Χαῖρό μοι, ὦ θεόποινα Λευκίππη. δυστυχῶ  
 μὲν ἐν οἷς ἐντυχῶ, ὅτι σὲ παρὼν παρούσαν ὡς  
 ἀποδημοῦσαν ὁρῶ διὰ γραμμάτων. εἰ μὲν οὖν  
 τὴν ἀλήθειαν περιμένεις, μηδὲν προκαταγινώ-  
 σκουσά μου, μαθήσῃ τὴν σὴν με παρθεύαν

<sup>1</sup> Hercher, following Orelli and Jacobs, wished to omit or alter αὐτὴν (= Μετίττε) as an awkward and ambiguous change of object. But I think that αὐτὴ is here equivalent

20. "Alas, Satyrus," said I, "how shall I make my excuses to her? I am caught. Leucippe has condemned me, and perhaps I have become the object of her hatred. But tell me, how was she saved, and whose body was it that we buried?" "She will recount the whole story to you," said Satyrus, "in due time; for the present it is your business to answer her and attempt to placate her. I swore to her that it was against your will that you had married your lady." "What?" said I, "Did you tell her that I was married? You have ruined me." "What nonsense! Does not the whole town know of your marriage?" "I swear by Hercules, Satyrus, and by this my present good fortune, that it has been no marriage." "You are jesting, my friend; you pass the night with her." "I know that I am telling you what seems incredible, but nothing has yet happened: to this day Clinphon is chaste as far as Melitte is concerned. But tell me what to write: I am so stupefied by what has happened that I am all at a loss." "I am certainly no better scholar than you," said Satyrus: "surely it is Love himself that will dictate. Only be quick about it." So I began to write:—

*Clinphon to Leucippe, greeting.*

*Hail, my lady Leucippe! I am happy at the same moment that I am unhappy, because I find you present in your letter and yet still absent from me. If you will wait for the truth, not condemning me in advance, you will find*

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to the Latin *ipsa* or *ipsius*, the mistress: cf. the Pythagorean phrase *abdi ipa*, the master said it, and many similar examples in Attic comedy.

<sup>1</sup> In some editions ch. xxi. begins here.



μεμισημένον, εἴ τις ἐστὶ καὶ ἐν ἀνδράσι παρθενία·  
εἰ δὲ με χωρὶς ἀπολογίας ἤδη μεμίσηκας, ἔμνυμί  
σοι τοὺς σώσαντάς σε θεούς, ὡς ἐν βραχεῖ σοι τὸ  
ἔργον ἀπολογησομαι. ἔρρωσέ μοι φιλτάτη, καὶ  
ἴλεως γένοιτο.

21. Δίδωμι δὴ τῷ Σατύρῳ τὴν ἐπιστολήν, καὶ  
δεῖσθαι τὰ εἰκότα εἰπεῖν πρὸς αὐτὴν περὶ ἐμοῦ.  
ἐγὼ δὲ αἰθῆς ἐπὶ τὸ συμπύσιον ἀπῆειν, ἡδονῆς  
ἅμα καὶ λύπης γεγεμισμένος. ἦδαι γὰρ τὴν  
Μελίττην οὐκ ἀνῆσουσάν με τῆς νυκτὸς τὸ μὴ οὐ  
γενέσθαι<sup>1</sup> τοὺς γάμους ἡμῶν· ἐμοὶ δὲ ἀδύνατον ἦν  
Λευκίππῳ ἀπολαβόντι γυναῖκα ἑτέραν καὶν ἰδεῖν.  
¶ τὸ μὲν οὖν πρόσωπον ἐβιαζόμεν μηδὲν ἄλλοις  
παρέχειν ἢ πρὶν ἢν· οὐ πάντῃ δὲ κρατεῖν ἡδυνάμην.  
ὥς δὲ ἐνικνόμεν, σπῆπτομαι φρίκῃ μοι ὑποδρα-  
μεῖν. ἢ δὲ συνῆκε μὲν ὅτι κατὰ τῆς ὑποσχέσεως  
προσιμαίσομαι· ἐλέγχειν δὲ οὐκ ἡδύνατο τὸ προ-  
¶ οῖμον. ἐγὼ μὲν ὅτῃ ἄδειπνος ἀνίσταμαι κοιμη-  
σόμενος· ἢ δὲ κατὰ πύδας, ὡς εἶχεν, ἐφ' ἡμυτελεί  
τῷ δελπνῷ συνανίσταται. ὥς δὲ εἰς τὸν θάλαμον  
παρῆλθομεν, ἐγὼ μὲν ἔτι μᾶλλον ἐπέτεινον τῆς  
κόπου τὴν ὑπόκρισιν· ἢ δὲ ἐλεπάρει, καὶ ἔλεγε·  
"Τί ταῦτα ποιεῖς; μέχρι τίνας με ἀπολλύεις;  
ἰδοὺ καὶ τὴν θάλασσαν διεπλεύσαμεν· ἰδοὺ καὶ  
¶ ἔφεσας, ἢ προθεσμία τῶν γάμων. ποῖαν ἔτι  
περιμένουμεν ἡμέραν; μέχρι τίνας ὥς ἐν ἱερῷ  
συγκαθεύδομεν; ποταμὸν παρατιθεῖς πολὺν κω-

<sup>1</sup> καὶ γάμους; καὶ Colinet for M&S. συγγένισθαι.

*that I have imitated your virginity, if there be any virginity in men; but if you have already begun to hate me, though I have had no chance of making my defence before you, I swear to you by the gods that have saved you that I will shortly make before you a full explanation of the whole matter. Farewell, my dearest, and think kindly of me.*

21. I handed the letter to Satyrus, and asked him to put my case before her in a favourable light; I then returned to the banquet, full both of delight and distress, as I knew that in the approaching night Melitte would not permit that our marriage should fail to be consummated, and it was quite impossible for me, with Leucippe once again restored to me, even to look at another woman. However, I tried to preserve my expression unaltered from what it was before; but I could not entirely control my emotions, and, as I felt them becoming too strong for me, I pretended that I felt a shivering creeping through me. She suspected that I was making preliminaries to evade my promise; but she was unable at present to prove that this preliminary was but a pretext. I then arose from the table without my dinner, saying that I must retire to bed; she also instantly leapt to her feet and followed me, leaving the meal half-eaten. When we arrived at my bed-chamber, I made a still further pretence of indisposition; but she importuned me the more, saying: "Why do you do this? How long are you going thus to break my heart? We have finished our sea-journey; here is Ephesus, the place promised for the completion of our marriage. For what day are we waiting now? How long are we to spend our nights as if we were in church? You set before my eyes a fair river and

λείεις πίνειν. τασεύτου χάρον ὕδωρ ἔχουσα ἐψῶ,  
 ἐν αὐτῇ καθεύδουσα τῇ πηγῇ. τοιαύτην ἔχω  
 5 τὴν εὐνήν, ὅταν ὁ Τάνταλος τὴν τροφήν." ταῦτα  
 ἔλεγε καὶ ἔκλαιεν, ἐπιθείσά μου ταῖς στέρνοισι  
 τὴν κεφαλὴν αὐτῶς ἑλκεινῶς, ὥστε συμπαθεῖν  
 μέ τι τὴν ψυχὴν. οὐκ εἶχον δὲ ὅστις γένομαι  
 6 καὶ γὰρ εἰδοίη μοι δίκαια ἐγκαλεῖν. λέγω  
 οὖν πρὸς αὐτήν. "Ὅμνυμί σοι, φιλιότη, τοὺς  
 πατρώους θεούς, ἢ μὴν σφόδρα καὶ αὐτὸς ἐπέ-  
 γομαί σοι τὴν σπουδὴν ἀμείψασθαι. ἀλλ' οὐκ  
 οἶδα," ἔφην, "τί πέπονθα. νόσος γὰρ μοι  
 7 ἐξαίφνης ἐπέπεσεν· οἶδας δὲ ὅτι ὑγείας χωρὶς  
 οὔδ' ἐστιν Ἀφροδίτη." καὶ ἅμα λέγων ἀπέ-  
 ψων αὐτῆς τὰ δάκρυα, καὶ ὁρκοῖς ἑτέροις  
 ἐπιστούμεν, ὥς οὐκ εἰς μακρὰν ὧν θέλει τεύξεται.  
 τότε μὲν οὖν καὶ μάλιστα ἠνέσχετο.

22. Τῇ δὲ ὑπερβαίᾳ καλέσασσι τὰς θεραπευί-  
 δας, αἷς τὴν ἐπιμέλειαν τῆς Λευκίππης ἐνεχέ-  
 ρισεν, ἐπηρώτα μὲν τὸ πρῶτον, εἰ δεξιῶς αὐτῇ  
 κέχρηται· φασκουσῶν δὲ μηδὲν τῶν δεύτων  
 παραλεπεῖν αὐτῇ, ἤγειν ἐκέλευσε τὴν ἄνθρωπον  
 2 πρὸς αὐτήν. ὥς δὲ ἦλθε. "Τὰ μὲν ἐμὰ ὅπως  
 ἔσχεν," ἔφη, "πρὸς σὲ φιλανθρωπίας, περισσὸν  
 εἶδονί σοι λέγειν. ἀλλ' ἐν οἷς ἂν εὖνῃ, τὴν  
 ἴσῃν ἀπότισαί μοι χάριν. ἀκούω τὰς Θετταλὰς  
 ὑμᾶς ὧν ἂν ἐρασθῆτε μαγεύειν οὕτως, ὥστε

then forbid me to drink. All this time I have water to hand, and yet I thirst, though I sleep at the water's very fount; my bed is like the banquet of Tantalus." Thus she spoke and wept, laying her head on my bosom so very pitiably that I really felt my heart to some extent moved with sympathy for her. I was in great confusion, particularly as I could not but admit that her reproaches were just. I therefore said to her: "I swear to you, my dearest, by the gods of my fathers, that I too am equally anxious with you to return your passion. But I do not know," said I, "what is the matter with me. Some sudden illness has come upon me, and you know that love without sound health is worse than nothing." While I spoke, I kept wiping away her tears, and I vowed with new oaths that it should not be long before she should obtain that which she desired. Then, and only with difficulty, did she consent to refrain.

22. On the morrow she sent for the serving-maids to whom she had entrusted the care of Leucippe, and asked them first of all whether they had attended her with all skill and care; when they answered that she had lacked nothing of all that was necessary, she ordered that she should be brought before her. On her arrival, "I need not recount to you," she said, "because you already know, the kindness that I have felt toward you; now, as far as you are able, reward me with an equal favour. I understand that you Thessalian<sup>1</sup> women, when you fall in love, are able to conjure in such a

<sup>1</sup> It was a common-place of classical literature (e.g. in the *Golden Age* of Apuleius) that the women of Thessaly were skilful witches, particularly in love affairs.

- μή πρὸς ἑτέραν ἔτι τὸν ἄνθρωπον ἀποκλίνειν  
 γυναῖκα, πρὸς τε τὴν μαγεύουσαν οὕτως ἔχειν, ὡς  
 3 πάντα νομίζειν ἐκείνην αὐτῷ. ἐμοὶ τοῦτο, φίλ-  
 τέτῃ, φλεγομένη πάρασχε φάρμακον. τὸν κανί-  
 σκον εἶδες, τὸν ἅμα ἐμοὶ χθὲς βαδίζοντα ;" "Τὸν  
 ἄνδρα," ἔφη, "λέγεις τὸν σόν ;" ὑπολαβοῦσα  
 πάνυ κακοήθως ἡ Λευκίππη, "τοῦτο γὰρ  
 ἀκήκοα παρὰ τῶν κατὰ τὴν εἰκίαν." "Ποῖον  
 ἄνδρα ;" Μελέτη εἶπεν "οὐδὲν κοινόν ἐστιν  
 4 ἢ τοῖς λίθοις. ἀλλὰ με παρευδοκιμεῖ τις νεκρά  
 οὔτε γὰρ ἐσθίειν οὔτε κοιμώμενος ἐπιλαθῆσθαι  
 δύναται τοῦ Λευκίππης ὀνόματος· ταῦτο γὰρ  
 αὐτὴν καλεῖ. ἐγὼ δέ, φίλη, μηνῶν τεττάρων  
 ἐν Ἀλεξανδρείᾳ δι' αὐτὸν διέτριψα, θεομένη,  
 λιπαροῦσα, ὑπὸ σχνουμένη· τί γὰρ οὐ λέγουσα ;  
 5 τί δὲ οὐ ποιοῦσα τῶν ἀρέσας δυναμένων ; ὁ δὲ  
 σιδηροῖς τις, ἢ ξύλινος, ἢ τι τῶν ἀναισθητῶν  
 ἦν ἄρα πρὸς τὰς θεήσεις τὰς ἐμὰς. μύλαι δὲ  
 τῷ χρόνῳ παίθεται· ἐπείσθη δὲ μέχρι τῶν  
 ὀφθαλμῶν. ὁμνυμι γάρ σοι τὴν Ἀφροδίτην  
 αὐτήν, ὡς ἤδη πέμπτην ἡμέραν αὐτῷ συγκαθεύ-  
 λουσα, οὕτως ἀνέστην ὡς ἀπ' εὐνοῦχου. ἔσκα  
 δὲ εἰκόνας ἐρᾶν· μέχρι γὰρ τῶν ὀφθαλμῶν ἔχω  
 6 τὸν ἐρώμενον. θέομαι δὲ σου γυναικὸς γυνὴ  
 τὴν αὐτὴν ἐκείνην, ἣν καὶ σὺ μου χθὲς ἐξηήθης·  
 ὅς μοί τι ἐπὶ ταύτῃ τὸν ὑπερήφανον σώσεις  
 7 γὰρ μου τὴν ψυχὴν διαρρεύσασαν ἤδη." ὡς  
 οὖν ἤκουσεν ἡ Λευκίππη, ἠσθῆναι μὲν εἶδσκε

<sup>1</sup> The phrase is very much abbreviated if it has to mean "I have no more to do with him than with a stone"; unfortunately Hercher's suggestion, to read ἐμοὶ καὶ σοὶ ἢ, is not much more satisfactory.

way that your lover never inclines to any other woman, and is so firmly attached to the woman who has bewitched him that he considers her his all-in-all. Now, dear woman, I am afire; prepare me this magic draught. Did you see that young man who was walking with me yesterday?" "Do you mean your husband?" said Leucippe, interrupting her maliciously; "at least, I heard that he was such from the people of your household." "Husband indeed!" cried Melitte; "as good a husband as a stone would be! Some dead woman seems to be my successful rival: both at board and in bed he does not seem to be able to forget the name of Leucippe—that is what he calls her. I, my dear, have been spending four months at Alexandria for his sake, beseeching, importuning, promising—what did I leave unaid or undone that I thought could please him? But to all my prayers he was just as if he was made of iron, or wood, or some other senseless thing. At last, and with great difficulty, I won him over; but then only as far as seeing goes—I swear to you by the goddess of love herself that it is now five days that I have slept by his side, and every time I have left his bed as though it had been that of an eunuch. I seem to have fallen in love with a statue—I have a lover who is nothing more than an eye-pleaser. Now I make to you the same prayer that you made to me yesterday, that a woman should pity a woman: give me something that will be effectual on this proud fellow. Thus you can save my breaking<sup>1</sup> heart." Leucippe, on hearing this, was naturally delighted that nothing farther had passed

<sup>1</sup> The Greek *filon* is a little different: "flowing away," "melting."

τῷ μηδὲν πρὸς τὴν ἀνθρωπὸν μοι πεπράχθαι  
φύσασα δὲ ἀνερεινήσειν, εἰ συγχωρήσειεν αὐτῇ.  
βοτάνας γενομένη κατὰ τοὺς ἀγρούς, ἀπιοῦσα  
ᾤχετο· ἀρνούμενη γὰρ οὐκ ἔστο πίστιν εἶχειν  
3 ὕβεν οἶμαι καὶ ἐπηγγείλατο. ἡ μὲν δὲ Μελίττη  
ῥῶον ἐγεγόνει καὶ μόνον ἐλπίσασα, τὰ γὰρ ἡδέα  
τῶν πραγμάτων, κἂν μήπω παρῇ, τέρπει ταῖς  
ἐλπίσιν.

23. Ἐγὼ δὲ τούτων ἐπιστάμενος οὐδέν, ἡθύ-  
μουν μὲν, σκοπῶν πῶς ἂν διακρουσαίμην καὶ  
τὴν ἀπιοῦσαν εὐκτα τὴν γυναῖκα, καὶ πῶς ἂν  
2 συνευχεῖν Λευκίππῃ δυναίμην. ἐδόκει δέ μοι . . .  
κάκεινή τὴν ἴσην σπουδὴν ποιῆσθαι τοῦ ἀπελθεῖν  
εἰς αὐτὴν εἰς τοὺς ἀγρούς, καὶ περὶ τὴν ἐσπέραν  
αἰθίς ἦκειν. ἔμελλε τῇ Λευκίππῃ παρέξειν  
3 ὄχημα καὶ . . . ἡμεῖς δὲ ἐπὶ τὸν πότον ἦμεν.<sup>1</sup>  
ἄρτι δὲ κατακλιθέντων ἡμῶν θόρυβος πολλὸς κατὰ  
τὸν ἀνδρῶνα ἀκούσται καὶ συνδρομή, καὶ εἰστρέχει  
τις τῶν θεραπῶντων, ἐσθμαίνων ἅμα καὶ λέγων·  
4 "Θέρσανδρος ἤν καὶ πάρεστιν." ἦν δὲ ὁ Θέρ-  
σανδρος οὗτος ὁ τῆς Μελίττης ἀνὴρ, ὃν ἐνόμιζε  
τεθνηκέναι κατὰ θάλασσαν. τῶν γὰρ συνόντων  
αἰτῷ τινὲς οἰκετῶν, ὥς περιστράφη τὸ σκάφος,  
σωθέντες καὶ νομίσαντες ἀπελωλέναι, τοῦτο  
ἀπαγγείλαντες ἔτυχον. ἅμα οἱ ὁ οἰκέτης εἶπε,  
καὶ ὁ Θέρσανδρος κατὰ πύδας εἰστρέχει· πάντα  
γὰρ τὰ περὶ ἐμοῦ πυνθόμενος κατὰ τὴν ὁδόν,

<sup>1</sup> So Henschel for MSS. 3pov.

between myself and Melitte. She said that, if leave were given her, she would look for the necessary herbs in the fields, and set off thither; for she thought that she would not be believed if she said that she had no knowledge of magic, and this was the reason, I suppose, that she promised to do her best. Melitte, through the action of hope alone, became somewhat more calm: the thought of future joys, even though they are not yet apparent, exercises a soothing effect by means of hope.

23. I knew nothing of all this, and was in great distress; I was wondering how to put off Melitte for the coming night, and how I could manage to meet Leucippe face to face, who seemed to be aiming at the same object, in going, in a carriage provided by Melitte, into the country and returning towards evening.<sup>1</sup> We were now coming to the time for taking wine, and had but just sat down to it, when a great shouting and sound of running about arose in the men's quarters, and a servant came running in, panting, and crying out: "Thersander is alive and here!" Now this Thersander was Melitte's husband, believed by her to have perished at sea: some of the servants, who happened to be with him when his boat was overturned, had afterwards been saved, and, thinking that he had perished, had spread the report of his death. The servant was still speaking when Thersander rushed in close on his heels: he had heard all about me on his way back, and was hurrying

<sup>1</sup> The text is here corrupt, and one or two words must certainly be lost. The translation represents the sense of the passage, though even so it is inconsistent with ch. xxv, § 12, where Melitte says that Leucippe (instead of returning to Ephesus in the evening) was to spend the night in the country gathering the magic herbs by moonlight.



- 5 Ἰσπευδὸς φθάσας καταλαβεῖν με. ἡ μὲν δὲ  
Μελίττη ἀνέθορον ὑπ' ἐκπλαγέως τοῦ παραλόγου  
καὶ περιβάλλειν ἐπεχείρει τὸν ἄνδρα. ὁ δὲ τὴν  
μὲν ὡς εἶχεν ὠθεῖ μάλα ἔρρωμένος· ἐμὲ δὲ ἰδὼν  
καὶ εἰπὼν, "Ὁ μοιχὸς οὗτος," ἐμπηδῆ, καὶ  
ραπίζει με κατὰ κόρρης πληγὴν θυμοῦ γέμουσαν.  
ἔλκύσας δὲ τῶν τριχῶν, ρίσσει πρὸς ταῦδαφος.  
6 καὶ προσπίπτων κατακόπτει με πληγαῖς. ἐγὼ  
δὲ ὥσπερ ἐν μυστηρίῳ μηδὲν ᾔδειν,<sup>1</sup> μήτε ὅστις  
ἄνθρωπος ἦν, μήτε οὐ χάριν ἔτυπεν, ὑποπτεύσας  
δὲ τι κακὸν εἶναι, ἔδεδοίκεν ἁμύνασθαι, καί τοι  
7 δυνάμενος. ἐπεὶ δὲ ἔκαμεν, ὁ μὲν τύπτων, ἐγὼ δὲ  
φιλοσοφῶν, λέγω πρὸς αὐτὸν ἀναστάν· "Τίς ποτε  
εἶ, ὦ ἄνθρωπε; καὶ τί με οὕτως ῥέεισιν;" ὁ δὲ ἔτι  
μᾶλλον ὀργισθεὶς ὅτι καὶ φωνὴν ἀφῆκα, ραπίζει  
πάλιν, καὶ καλεῖ δεσμὰ καὶ πέδας. δεσμεύουσιν  
οὖν με καὶ ἄγονσιν εἰς τι δωμάτιον.

24. Ἐν ᾧ δὲ ταῦτα ἐπράττετο, λαμβάνει με<sup>2</sup>  
διαρρουῖσα ἡ τῆς Λευκίππης ἐπιστολή· ἔτυχον  
γὰρ αὐτὴν εἶσε τοῦ χιτωνίσκου προσδεδεμένην  
ἐκ τῶν τῆς ὀθύνης θυσιῶν ἔχων. καὶ ἡ Μελίττη  
ἀναιρεῖται λαθοῦσα· ἔδεδίει γὰρ μὴ τινα τῶν  
2 πρὸς με αὐτῆς γραμμάτων ἦν. ὡς δὲ ἀνέγνω καθ'  
ἑαυτὴν γενομένη, καὶ τὸ τῆς Λευκίππης εὖρε  
ὄνομα, βάλλεται μὲν εὐθέως τὴν καρδίαν,  
γνωρίσασα τοῦτομα· οὐ μὲν αὐτὴν ἐνόμιζεν εἶναι  
τῷ πολλῷ αὐτὴν ἀκοῦσαι τετελευτηκέναι.  
3 ὥς δὲ προιοῦσα, καὶ τοῖς λοιποῖς τῶν γεγραμμένων  
ἐνέτυχε, πᾶσαν μαθοῦσα τὴν ἀλήθειαν, ἡμεμέ-  
ριστο πολλοῖς ἅμα τὴν ψυχὴν, αἰδοῖ καὶ ὀργῇ

<sup>1</sup> A verb is necessary, and Henckels's ᾔδειν seems probable.

<sup>2</sup> Oakes's correction for MSS. μεν.

so as to be sure to catch me. Melitte jumped up, thunderstruck at the strangeness of the situation, and made as if to embrace her husband; but he thrust her violently from him, and, seeing me, "There is the gallant," he cried; he leaped at me and struck me on the forehead a blow full of fury. He then seized me by the hair, bore me to the floor, and, falling upon me, rained blows on me. I knew as little as though I were at the celebration of some secret mystery who the man was or why he was beating me; though, suspecting that there was something wrong, I was afraid to defend myself, though I could have done so. When he grew tired of pounding me (and I of my reasoning), I rose and said: "Who are you, sir, and why have you assaulted me in this way?" He was still more angry at my speech and struck me again, and then called for chains and fetters; his servants bound me and threw me into a closet.

24. While all this was happening, I did not observe that I had dropped Leucippe's letter: I had happened to have fastened it under my coat to the border of my shirt. Melitte privately picked it up, fearing that it was one of her letters to me. When she was alone she read it, and directly she found the name of Leucippe, she was cut to the heart on recognizing the name; she never guessed that the woman could be she, as she had heard so often that she had perished. When she went on and finished the rest of what was written, and so learned the whole truth, her heart was the scene of conflicting emotions—shame, and anger, and love, and jealousy.

καὶ ἔρωτι καὶ ζηλοτυπία. ῥοσχύνετο τὸν ἄνδρα, ὠργίζετο τοῖς γράμμασιν, ὃ ἔρωσ ἐμύραινε τὴν ὀργήν, ἐξίππτε τὸν ἔρωτα ἢ ζηλοτυπία, καὶ τέλος ἐκράτησεν ὁ ἔρωας.

25. Ἦν δὲ πρὸς ἐσπέραν, καὶ ἔτυχευ Θέρσανδρος ἐκ τῆς πρώτης ὀργῆς πρὸς ἐταῖρόν τινα τῶν ἐγχωρίων ἐκθορόν. ἢ δὲ διαλεχθεῖσα τῇ τὴν φυλακὴν τὴν ἐμὴν πεπιστευμένῃ, εἰσέρχεται πρὸς με λαβοῦσα τοὺς ἄλλους, θεράποντας δύο τοῦ διωματίου προκαθίσασα, καὶ καταλαμβάνει χαμαὶ  
2 καταβεβλημένων. παραστῆσα οὖν πάντα ἠθέλην εἰπεῖν ὁμοῦ τὸ σχῆμα τοῦ προσώπου τοσαῦτα εἶχεν, ὅσα εἰπεῖν ἠθέλει. "Ὡ ἐνστυχῆς ἐγὼ καὶ ἐπὶ τῷ ἑμαυτῆς κακῷ τεθεαμένη σε, τὸ μὲν πρῶτον ἀτέλεστα ἐρασθεῖσα καὶ μετὰ πάσης ἀνοίας, ἢ καὶ μισουμένη τὸν μισοῦντα φιλῶ, καὶ ὀδυνωμένη τὸν ὀδυνῶντα ἐλεῶ, καὶ οὐδὲ ὕβρις  
3 τὸν ἔρωτα παύει. ὦ ζεῦγος κατ' ἐμαῦ γοήτων, ἄνδρος καὶ γυναικός. ὁ μὲν τοσοῦτόν μου χρόνον κατεγέλα· ἢ δὲ ἀπήλθε κοιμοῦσά μοι φίλτρον. ἐγὼ δὲ ἢ κακοδαίμων, ἠγνόουν αἰτοῦσα παρὰ τῶν  
4 ἐχθίστων κατ' ἐμαυτῆς φάρμακον." καὶ ἅμα τὴν ἐπιστολὴν τῆς Λευκίππης μοι προσέρριψεν. ἰδὼν οὖν καὶ γνωρίσας ἔφριξα, καὶ ἔβλεπον εἰς γῆν ὡς ἐληλεγμένος. ἢ δὲ ἔτραγέδει πάλιν· "Ὅμοι δειλαία τῶν κακῶν· καὶ γὰρ τὸν ἄνδρα ἀπώλεσα διὰ σέ· αὐτε γὰρ ἂν ἔχοιμί σε τοῦ

She felt shame as regarded her husband, and anger at the letter: love made her anger inclined to cool, while jealousy fired her love, though love was in the end victorious.

25. It was now towards evening; Thersander, in his first fit of rage, had rushed out to the house of one of his friends who lived close by. Melitte addressed herself to the man to whom had been entrusted the charge of watching over me, and came secretly to me, sitting a couple of her servants at the door to watch. She found me lying on the ground, and, as she stood over me, she seemed to design to give utterance to all her thoughts at once: in the expression of her face gleamed all the different emotions to which she would have liked to give vent in speech. "How wretched am I," she said, "who saw you first to my own undoing, who loved with a love that had no fulfilment and was mere folly, who was hated and love him that hated me, who was wounded and pity him that wounded me; and even the insults I have suffered do not extinguish my love. A fine pair you are of magicians, male and female, working your arts against me: one of you was laughing at me the whole time, while the other went off to bring me a love-philtre—I, poor I, did not know that I was begging for a magical drug, to be used against myself, from my deadliest enemies." As she spoke, she threw down Leucippe's letter in front of me; when I saw it and recognised what it was, I shuddered, and kept my eyes fixed on the ground like a man caught in the commission of some crime. Then she went on again in the same emotional style: "Wretched, wretched woman that I am! I have lost my husband for you, and now, after this, I may

λοιποῦ χρόνου, καὶ μέχρι τῶν ὁματίων τῶν  
 5 κενῶν, ἐπεὶ μὴ δεδύνησαι τούτων πλέον. οἶδα ὅτι  
 ὁ ἀνὴρ με μισεῖ καὶ μοιχείαν κατέγνωκεν ἐπὶ σοί,  
 μοιχείαν ἄκαρπον, μοιχείαν ἀναφρόδιτον, ἥς  
 μόνον τὴν λαιδορίαν κεκέρδακα. αἱ μὲν γὰρ  
 ἄλλαι γυναῖκες μισθὸν τῆς αἰσχύνῃς ἔχουσι τὴν  
 τῆς ἐπιθυμίας ἡδονῆς· ἐγὼ δὲ ἡ δυστυχῆς τὴν  
 μὲν αἰσχύνην ἐκαρπυσάμην, τὸ δὲ τῆς ἡδονῆς  
 6 οὐδαμοῦ. ἄπιστε καὶ βάρβαρε, ἐτόλμησας  
 οὕτως ἐρῶσαν γυναῖκα κατατῆξαι, καὶ ταῦτα  
 Ἔρωτος καὶ σὺ βούλῃς εἶναι; οὐκ ἐφοβήθης αὐτοῦ  
 τὰ μηνίματα; οὐκ ἠδέισθης αὐτοῦ τὸ πῦρ; οὐκ  
 ἐτέρμησας αὐτοῦ τὰ μυστήρια; οὐ κατέκλασέ σε  
 7 ταῦτα τὰ ὄμματα δακρύνοντα; ἢ καὶ ληστῶν  
 ἀγριώτερε· δούκεια γὰρ καὶ ληστῆς αἰσχύνεται.  
 αἰδέν σε ἠρέθισεν εἰς ἀφροδίτην καὶ μίαν, οὐ  
 θέσεις, οὐ χρόνος, οὐχ ἡ τῶν σωμάτων συμπλοκή;  
 ἢ ἄλλ᾽, τὸ πάντων ὕβριστικώτατον, προσαπτό-  
 μενος, καταφιλῶν, οὕτως ἀνέστης ὡς ἄλλη γυνή.  
 8 τίς αὕτη τῶν γάμων ἡ σκιά; οὐ μὲν δὴ γεγηρακίς  
 συνεκάθενός, οὐδὲ ἀποστροφόμενῃ σου τὰς  
 περιπλοκίς, ἀλλὰ καὶ νέᾳ καὶ φιλούσῃ, εἴποι δὲ  
 ἂν ἄλλος ὅτι καλῇ. εὐνοῦχε καὶ ἀνδρόγυνε  
 καὶ κύλλαντος<sup>1</sup> βάσκανε, ἐπαρῶμαί σοι δικαιοτάτην  
 ἄρᾴν· οὕτως σε ἀμύναιτο ὁ Ἔρως εἰς τὰ σά."  
 ταῦτα ἔλεγε, καὶ ἄμα ἔκλαιεν.

<sup>1</sup> After κάλλαντος the MSS. have καλῶς: but this must be a copyist's repetition, and was rightly removed by Jacobs.

not even possess you to the extent of seeing you, which is as much pleasure as you have yet vouchsafed me; I know that my husband has come to hate me, and has believed me guilty of adultery on your account—a fruitless, pleasureless adultery, from which my only gain has been abuse. Other women at least obtain as a reward of their shame the pleasurable satisfaction of their desires: I have reaped the shame well enough, poor I, but have nowhere found the pleasure. Faithless, savage wretch! How could you bear to see a woman thus pining away for love, when you too were Love's slave? Did you not fear his wrath? Had you no apprehension of his fire? No respect for his mysteries? Could not these weeping eyes of mine melt you? More brutal than a pirate! A pirate is at least moved by tears. Could nothing rouse you even to one trace of love, not my prayers, not the time you spent in my company, not our mutual embrace, breast to breast? No, and what is of all the most cruel insult to me, you have cling to me and kissed me, and then risen from my side as passionless as another woman. What is this wretched shadow of a marriage? It was not as if your mate had been an old woman or one who rejected your embraces; I am young and inclined to love, and anybody else would say that I was fair. Miserable emmels—woman-man—beauty's wet-blanket<sup>1</sup>; I call down upon you the justest curse of all: may Love requite you in your passions the same treatment that you have meted out to mine." Thus she spoke, and at the same moment burst into tears.

<sup>1</sup> *Emmels*: impotence is supposed to be in a special degree due to magic. The *frigidi ad remora* are regularly called in mediæval Latin *moleficanti*.

26. Ὡς δὲ ἐσιώπων ἐγὼ κάτω πενευκώς, μικρὸν  
 διαλιποῦσα, λέγει μεταβαλοῦσα· ἡ μὲν εἶπον,  
 ὦ φίλτατε, θυμὸς ἔλεγε καὶ λύπη· ἡ δὲ νῦν  
 μέλλω λέγειν, ἔρως λέγει. κἄν ὀργίζωμαι, καίο-  
 2 μαι· κἄν ὑβρίζωμαι, φιλῶ· σπεῖσαι κἄν νῦν,  
 ἐλέησον· οὐκέτι δέομαι πολλῶν ἡμερῶν καὶ  
 γήμον μακροῦ, ὅν ἢ δυστυχὴς ὠνειροπάλαυν  
 ἐπὶ σοί· ἔρκει μοι κἄν μία συμπλοκή. μικροῦ  
 δέομαι φαρμῆκεν πρὸς τηλικαύτην νόσον· σθές-  
 σον μοι ὀλίγον τοῦ πυρός. εἰ δέ τί σοι προπετὺς  
 ἐθρασυνάμην, σύγγνωθι, φίλτατε· ἔρως ἄτυχόν  
 3 καὶ καίνομαι. ἄσχημονεύουσα οἶδα, ἀλλ' οὐκ αἰσχύ-  
 νομαι τὰ τοῦ Ἑρωτος ἐξαγορεύουσα μυστήρια.  
 πρὸς ἄνδρα λαλῶ μεμνημένον. οἶδας τί πάσχει  
 τοῖς δὲ ἄλλοις ἀνθρώποις ἀθέατα τὰ βέλη τοῦ  
 θεοῦ, καὶ οὐκ ἂν τις ἐπιδείξαι δύναίτο τὰ  
 τοξεύματα, μόνον δὲ οἶδασιν οἱ ἐρώοντες τὰ τῶν  
 4 ὁμοίων τραύματα. ἔτι μόνον ἔχω ταύτην τὴν  
 ἡμέραν τὴν ὑπόσχεσιν ἀπαιτῶ. ἀναμνήσθητι<sup>1</sup>  
 τῆς Ἰσιδος, αἰδέσθητι τοὺς ὅρκους τοὺς ἐκεῖ.  
 εἰ μὲν γὰρ καὶ συνοικεῖν ἤθελες, ὥσπερ ὤμασας,  
 οὐκ ἂν ἐφρόντισα θερσάνδρων μυρίων· ἐπεὶ  
 δὲ Λευκέπτην εὐρόντι σοι γάμος ἀδύνατος ἄλλης  
 γυναικὸς, ἐκοῦσά σοι κἀγὼ τοῦτο παραχωρῶ.  
 οἶδα μικρομένη· οὐκ αἰτῶ πλεον ἢ δύναμαι τυχεῖν.  
 κατ' ἐμοῦ γὰρ πάντα καινὰ ἀναβιοῦσι καὶ  
 5 νεκροί. ὦ θάλασσα, πλέουσας μὲν με διέ-

<sup>1</sup> Jaischa' capiteclion (et) ama mēsteti.

26. I still kept silent, my head bowed to the ground, and after a little while she went on in changed mood: "What I have just said, my dearest, has been the utterance of anger and grief; what I am now going to say comes from the prompting of love. Though I be angry, yet I burn; though I be insulted and despised, still I love. Come to terms now and pity me; no longer do I ask for length of days and a long life's wedded love, which I was unhappy enough to dream of, in your company. Now one embrace will be enough for me. I ask but for a little medicine for my long disease; quench but for a moment, the fire with which I burn. If I raged against you without restraint, forgive me, my dear; an unhappy love becomes actually mad. I know that I am lost to all sense of shame—but I feel no shame in speaking openly of Love's mysteries: I speak to one who is already an adept in them. You know what I suffer; other men have never seen that god's darts, and none can clearly discern the shots of his bow, save that lovers alone recognize the wounds suffered by their kind. I still have this day, and this day only, and I claim the fulfilment of your promise. Remember Isis, respect the oaths you swore before her altar; if you had been willing to be my lover, as there you swore, I would have recked nought of ten thousand Thersanders. If, now you have found Leucippe, marriage with another woman is no longer possible for you, I willingly grant you even this. I know I am beaten; I ask for nothing more than I am able to obtain. All sorts of miracles happen to my hurt: even the dead come to life. Cruel sea, to let me sail safely over thee,



- σωσας, σώσασα δὲ μᾶλλον ἀπολώλεκας, δύο  
ἀποστείλασα κατ' ἐμοῦ νεκρούς· ἦρκει γὰρ  
Λευκίππῃ μόνῃ ζήσασα, ἵνα μηκέτι λυπῆται  
Κλειτοφῶν· νῦν δὲ καὶ ὁ ἄγριος Θέρσανδρος  
6 ἡμῖν πάρεστι. τετύπτησαι βλεπούσης μου, καὶ  
βοηθεῖν ἢ δυστυχῆς οὐκ ἠδυνάμην. ἐπὶ τοῦτο  
τὸ πρόσωπον πληγαὶ κατηνέχθησαν, ὦ θεοί;  
7 ἔοκῶ, τυφλὸς Θέρσανδρος ἦν. ἀλλὰ δέομαι,  
Κλειτοφῶν δέσποτα, ἐσπότης γὰρ εἰ ψυχῆς  
τῆς ἐμῆς, ἀπόδος σεαυτὸν τήμερον πρῶτα καὶ  
ὔστατα. ἐμοὶ δὲ ἡμέραι τὸ βραχὺ τοῦτο πολλάι.  
οὕτω μηκέτι Λευκίππην ἀπολέσεις,<sup>1</sup> οὕτω μη-  
8 κέτι μηδὲ ψευδῶς ἀποθάναι. μὴ ἀτιμάσῃς τὸν  
ἔρωτα τὸν ἐμόν, δι' ὃν τὰ μέγιστα εὐτυχεῖς.  
οὕτως σοι Λευκίππην ἀποδέδωκεν· εἰ γὰρ σου  
μὴ ἠράσθην ἐγώ, εἰ γὰρ σε μὴ ἐνταῦθα ἤγαγον,  
9 ἦν ἂν ἔτι σοι Λευκίππῃ νεκρά. εἰσὶν, ὦ  
Κλειτοφῶν, καὶ Τύχης δωρεαί. ἦδη τις θησαυρὸν  
περιτυχών, τὸν τόπον τῆς εὐρέσεως ἐτίμησε,  
βωμὸν ἤγειρε, θυσίαν προσήνυσκεν, ἐστεφάνωσε  
τὴν γῆν· σὺ δὲ παρ' ἐμοὶ θησαυρὸν ἔρωτος  
10 εὐρὺν ἀτιμᾷξεις τὰ εὐεργετήματα; νόμιξέ σοι  
τὸν ἔρωτα δι' ἐμοῦ λέγειν· Ἐμοὶ χάρισαι  
τοῦτο, Κλειτοφῶν, τῷ σὺ μυσταγωγῷ. μὴ ἀμύη-  
τον τὴν Μελέτην ἀπέλθης καταλιπών· καὶ τὸ  
ταύτης ἐμὸν ἐστε πῦρ.<sup>2</sup> ἄκουσον δὲ ὡς καὶ τᾶλλα

<sup>1</sup> The optative is necessary for the construction. Cobet retained it for the MSS. ἐπιδόσεις.

and then, after bringing me safe home, to work my deeper destruction by twice giving up thy dead. It was enough for Leucippe to be alive for Clitophon to desist from his grief; and now here is that savage, Thersander, with us. You have been beaten, Clitophon, before my eyes, and I was unhappy enough not to be able to help you. Did blows ruin upon that face, ye gods? Surely Thersander must have been blind. Now I beseech you, my lord Clitophon—you are the lord of my heart—surrender yourself to me now for the first and last time: the few short moments will be to me like many days. If you agree to this, may you never lose your Leucippe, may she never even falsely<sup>1</sup> seem to die again. Do not despise my love: through it all your great happiness has come. It has given you back Leucippe; for if I had never fallen in love with you, if I had not brought you hither, Leucippe would still have been dead as far as you are concerned. Yes, Clitophon, there are such things as the gifts of Fortune! When a man finds a treasure, he always honours the place of its discovery; he puts up an altar, he brings an offering for sacrifice, he puts a garland upon the ground; you have found with me the treasure of love, and do you do nothing to requite the good it has brought you? Imagine that Love is speaking thus to you through me: 'Grant this favour to me, Clitophon, who will lead thee into my mysteries: do not depart and leave Melitte without initiation: her fire too is from me.' Then listen

<sup>1</sup> As when she was first apparently ripped up by the humans and afterwards apparently decapitated by the pirates.

- 11 μοι μέλει περὶ σοῦ. λυθήσῃ μὲν γὰρ ἄρτι τῶν  
δεσμῶν, κἂν Θερσίανδρον μὴ δοκῇ καταγωγῆς ἐκ  
τεύξῃ τσορῶτων ἡμερῶν, ὅσων ἂν θέλῃς, πρὸς ἐμὸν  
σύμπροσθεν. ἔωθεν δὲ καὶ τὴν Λευκίππην παρέσε-  
12 σθαι προσδόκα· διανυκτερεύσειν γὰρ ἔλεγεν εἰς  
τὸν ἀγρὸν βοτανῶν ἔνεκεν<sup>1</sup> χάριν, ὥς ἐν ὄψει  
τῆς σελήνης αὐτὰς ἀναλίσβοι. οὕτως γὰρ μου  
κατεγέλα· ἤτησα γὰρ φάρμακον παρ' αὐτῆς ὡς  
Θετταλῆς κατὰ σοῦ. τί γὰρ ἡδυνάμην ἔτι  
ποιεῖν ἀποτυγχάνουσα, ἢ βοτάνας ζητεῖν καὶ  
φάρμακα; αὕτη γὰρ τῶν ἐν ἔρωτι δυστυχοῦντων  
13 ἢ καταφυγή. ὁ Θέρσανδρος δέ, ὡς καὶ περὶ  
ταύτου θαρρήσῃς, ἐξεπήδησε πρὸς ἑταῖραν αὐτοῦ,  
ἐξιστάμενος ὅμοι τῆς εἰκίας ὑπ' ὀργῆς· δοκεῖ δὲ  
ἔμοιγε θεός τις αὐτὸν ἐντεῦθεν ἐξεληλακέναι, ἵνα  
σου τὰ τελευταῖα ταῦτα δυνηθῶ τυχεῖν. ἀλλὰ  
μοι σαυτὸν ἀπόδος."

27. Ταῦτα φιλοσοφήσασα (βιδάσκει γὰρ ὁ  
ἥρως καὶ λόγους) ἔλκε τὰ δεσμὰ καὶ τὰς χεῖρας  
κατεφίλει, καὶ τοῖς ὀφθαλμοῖς καὶ τῇ καρδίᾳ  
προσέφερε καὶ εἶπεν, "Ὅρᾳς, πῶς πηδᾷ, καὶ  
πίλλει πυκνὸν παλμὸν ἡγωνίας γέμοντα καὶ  
ἐλπίδες, γένοιτο δὲ καὶ ἡδονῆς· καὶ ἔοικεν  
2 ἱκετεύειν σε τῇ πηδῇματι." ὡς οὖν με ἔλυσε,

<sup>1</sup> *Chloë* washed to omit *Chloë* as a gloss on *χάριν*, but such a simple interpretation as *χάρις* *Chloë* was found in late Greek.

how I have taken care for all that concerns you. Soon shall you be loosed from these hands, however little Thersander likes it, and you shall find a place of refuge for as long as you desire with a foster-brother of mine. There in the morning wait for Leucippe to come to you; she said that she was going to spend the night in the country looking for herbs, in order to call them by moonlight.<sup>1</sup> That was how she tricked me: for I asked her, thinking her a woman from Thessaly, for a philtre to be used upon you. What else could I do after all my failures but have recourse to herbs and magical drugs? That is the only resort for hopeless lovers. As for Thersander (I tell you this to assure you on this point too) he flung away from me out of the house in a rage, and has hurried to visit one of his friends; I cannot but think that some girl has sent him away from here in order that I may be successful in gaining from you this last boon. Then do you give yourself to me!"

37. After these subtle arguments—Love is a fine master of rhetoric—she loosed my bonds and kissed my hands, and placed them, first on her eyes and then upon her heart,<sup>2</sup> saying: "You see how it leaps and its flutterings betoken anguish and hope—soon may they betoken pleasure—and seems by that very leaping to cry your mercy." As

<sup>1</sup> The moon was almost a necessity for conjuring of this kind (Theocritus II, 10), and herbs plucked by its light far more efficacious (Homer, Sat. I. viii. 31). In modern magic herbs gathered at night on St. John's Eve are very powerful. See also note (1) on p. 289.

<sup>2</sup> Lieb Lieben, leg's Händchen aufs Herze mein:  
Ach, hörst du, wie's pocht im Kämmerlein?

THOMAS.

καὶ περιέβαλε κλαίονσα, ἔπαθόν τι ἀνθρώπινον,  
καὶ ἀληθῶς ἐφοβήθη τὸν Ἑρωτα, μή μοι  
γένηται μήνιμα ἐκ τοῦ θεοῦ, καὶ ἄλλως ὅτι  
Λευκίππην ἀπειλήφειν, καὶ ὅτι μετὰ ταῦτα τῆς  
Μελίττης ἀπαλλάττεσθαι ἐμελλον, καὶ ὅτι οὐδὲ  
γάμος ἔτι τὸ πραττόμενον ἦν, ἀλλὰ φάρμακον  
3 ὥσπερ ψυχῆς νοσήσεως. περιβαλούσης οὖν  
ἠνυχόμην καὶ περιπλεκομένης πρὸς τὰς περι-  
πλοκὰς οὐκ ἠντέλεγον, καὶ ἐγένετο ὅσα ὁ Ἑρως  
ἤθελεν, οὔτε στρωμνῆς ἡμῶν ἐσηθέντων, οὔτε  
ἄλλου τινὸς τῶν εἰς παρασκευὴν ἀφροδισίων.  
4 αὐτουργὸς γὰρ ὁ Ἑρως καὶ αὐτοσχέδιος σοφι-  
στὴς, καὶ πάντα τόπων αὐτῷ τιθέμενος μυστή-  
ριον. τὰ δὲ ἀπερίεργον εἰς Ἀφροδίτην ἦδισον  
μᾶλλον τοῦ πολυπράγμονος αὐτοφυῆ γὰρ ἔχει  
τὴν ἡδονήν.

she loosed my fetters and threw her arms about me, now all in tears, I felt the claims of humanity too strong for me, and I was really afraid that the god of love would visit his wrath upon me; and besides I felt that I had regained Leucippe, and was in the near future about to be rid of Melitte, and that anything that might take place could not possibly be regarded as a marriage, but only as medicine to an aching heart. I made no attempt therefore to escape from her encircling arms, and when she embraced me closer I did not resist her embraces, and soon all happened as Love would have it; nor did we feel at all the lack of a due couch or of any of the other accessories of pleasure. Love needs no teaching other than his own, and is an admirable improviser; he can make any place a proper spot for the celebration of his mysteries. And as regards such enjoyment, that which has not been too carefully prepared is better far than the meticulously elaborated; it has in itself its own genuine and natural pleasure.

1. Ἐπεὶ οἶον τὴν Μελέτην ἰασάμενη, λέγω  
 πρὸς αὐτήν· "Ἄλλ' ὅπως μοι τῆς φυγῆς παρεί-  
 σχης τὴν ἀσφάλειαν, καὶ τᾶλλα ὥς ὑπέσχεν  
 περὶ Λευκίππης." "Μὴ φροντίσης," εἶπε, "τοῦ γε  
 κατ' ἐκείνην μέρους, ἀλλ' ἤδη νόμιζε Λευκίππην  
 ἔχειν. σὺ δὲ ἔσθου τὴν ἐσθῆτα τὴν ἐμήν, καὶ  
 2 κλέπτει τὸ πρόσωπον τῷ πέπλῳ. ἡγήσεται δέ  
 σοι τῆς ἐπὶ τὰς θύρας αἰδοῦ Μελαυνῶν περιμένει  
 ἐξέ σε καὶ νεανίσκος ἐπ' αὐταῖς ταῖς θύραις,<sup>1</sup> ᾧ  
 προστεταγμένον ἐστὶν ἐξ ἐμοῦ κομίσαι σε εἰς  
 τὴν οἰκίαν, οὗ καὶ Κλειώϊαν καὶ Σάτυρον εὐρή-  
 3 σεις, καὶ Λευκίππη σοι παρέσται." ταῦτα ἄμα  
 λέγουσα, ἐσκέυάσε με ὡς ἑαυτήν, καὶ κατα-  
 φιλοῦσα, "Ὅτε εὐμορφότερος," ἔφη, "παρὰ πολὺν  
 γέγονας τῇ στολῇ· τοιοῦτον Ἀχιλλεῖα ποτ'  
 ἐθεασάμην ἐν γραφῇ. ἀλλὰ μοι, φίλτατε, σώ-  
 ζοιο, καὶ τὴν ἐσθῆτα ταύτην φύλαττε μνήμην·  
 ἐμοὶ δὲ τὴν σὴν κατάλειπε, ὥς ἂν ἔχωμι ἐνδνο-  
 4 μένη σοι περικεχύσθαι." εἰδῶσι δέ μοι καὶ

<sup>1</sup> Corrected by Cobet from the nominative.

## BOOK VI

1. WHEN therefore I had done my best to give Melitte her cure, I said to her: "Now you must take care to ensure my safe escape, and to perform the rest of the promise which you made me about Leucippe." "Do not be anxious on her account," she answered; "you can consider that Leucippe is already yours. But do you put on my clothes, and cover your face with this garment. Melantho will show you the way to the door, and then, just outside, there is waiting for you a young man who has instructions from me to convey you to the house where you will find Clinias and Satyrus, and Leucippe will soon be there with you." With these words, she dressed me up to resemble herself; and then, kissing me, "How much more beautiful still," said she, "you look in these clothes; you are like the Achilles that I once saw in a picture.<sup>1</sup> I wish you good luck, my dearest; keep these garments to remind you of me, and leave me yours; when I put them on I shall still have the illusion of being in your embrace." She then gave me a hundred pieces of gold, and

<sup>1</sup> He was concealed by his mother Thetis in female attire at the court of King Lycomedes in Scyros so that he might not have to go to the Trojan war, which would be fatal to him, but was discovered by choosing a helmet and spear from among an array of gifts set out for the maidens of the court.



χρυσοῦς ἑκατόν, καὶ καλεῖ τὴν Μελαυνθίῳ θερά-  
 παινα δὲ ἦν αὕτη τῶν πιστῶν, καὶ ἐφύδρευε  
 ταῖς θύραις. ὥς δὲ εἰσῆλθε, λέγει περὶ ἐμοῦ τὰ  
 συγκείμενα, καὶ κελεύει πάλιν ἀναστρέφειν πρὸς  
 αὐτήν, ἐπειδὴν ἔγω γένωμαι τῶν θυρῶν.

2. Ἐγὼ μὲν δὴ ταῦτον τὸν τρόπον ὑπεκθύν-  
 μαί· καὶ ὁ φύλαξ τοῦ οἰκίσματος ἀνεχώρησε.  
 νομίσας τὴν δέσποιναν εἶναι, νευσιάζει αὐτῇ  
 τῆς Μελαυνθοῦς· καὶ διὰ τῶν ἐρήμων τῆς οἰκίας  
 ἐπὶ τινα θύραν οὐκ ἐν ὁδῇ κειμένην ἔρχομαι  
 καὶ μετ' αὐτὴν τῆς Μελίττης ταύτης προστεταγ-  
 2 μένος ἀπολαμβάνει. ἀπελεύθερος δὲ αὐτὸς τῶν  
 συμπεπλευκότων ἦν ἡμῖν καὶ ἄλλως ἐμοὶ κεχα-  
 ρισμένος. ὥς δὲ ἀνέστρεψεν ἡ Μελαυνθίῳ, κατα-  
 λαμβάνει τὸν φρουρὸν ἄρτι ἐπικλείσπυστα τὸ  
 3 οἶκημα, καὶ ἀνοίγειν ἐκέλευσεν αὐτίς. ὥς δὲ  
 ἤνοιξε, καὶ παρελθούσα ἐμήνυσε τῇ Μελίττῃ  
 τὴν ἐξοδὸν τὴν ἐμήν, καλεῖ τὸν φύλακα.  
 κἀκείνους, ὥς τὸ εἰκός, θέαμα ἰδὼν παραδαξύ-  
 τατον. τῆς κατὰ τὴν ἑλπίαν ἀντὶ παρθένου  
 4 παροιμίας, ἐξεπλήρη καὶ ἔστη σιωπῇ. λέγει  
 οὖν πρὸς αὐτόν· "Οὐκ ἀπιστοῦσά σοι μὴ οὐκ  
 ἐθελήσῃς ἀφεῖναι ἑλκαιοφῶντα, ταύτης ἐδείχθη  
 τῆς κλοπῆς, ἀλλ' ἵνα σοι πρὸς ἐθέρσανδρον ἡ  
 τῆς αἰτίας ἀπύλυσιν ᾤ, ὥς οὐ συνεγνωκότι.  
 5 χρυσοῖ δέ σοι οὗτοι δῶρον δέκα, δῶρον μὲν,  
 ἐν ἐνταῦθα μείνης, παρὰ ἑλκαιοφῶντος· ἐὰν  
 δὲ κομίσῃς φυγεῖν βέλτισον, ἐφ' οὗδ' οὐ." καὶ ὁ

called Melantho, who was her serving-maid and among those whom she could entirely trust; she had been sitting at the door. On her entry, she told her the arrangements that had been made about me, and bade her come back again to her directly that I was outside the house.

2. I thus slipped out. The wander of the cell made way for me, thinking that I was his mistress, at a sign from Melantho, and I passed through the empty passages of the house to a door which did not open on to the street; and there the young man received me who had been appointed by Melitte for this service. He was a freedman, one of those who had been with us on the voyage,<sup>1</sup> and I had made friends with him previously. Melantho then went back and found the wander just locking the doors of the cell; she told him to open them again, and after he had complied with her request, she went in, told Melitte of my safe evasion, and called in the keeper. He, as might only be expected, when he saw this extraordinary substitution, like that of the stag for the madden in the fable,<sup>2</sup> stood struck dumb. "It was no distrust in you," said Melitte to him, "lest you should be unwilling to let Clitophon out, that made me employ this stratagem, but so that in Thersander's eyes you might be free of all blame, as one not privy to the plot. Here is a present for you of ten pieces of gold—a present from Clitophon if you choose to stay here, or journey-money if you think it would be better to take flight." "Certainly,

<sup>1</sup> The voyage from Alexandria to Ephesus.

<sup>2</sup> When Iphigenia was about to be sacrificed to Diana at Aulis, as happened with Isaac and the ram. Hercher wished to omit the comparison as the note of a scribe, but it seems to me not unlike the style of our author.

Πασίαν (τοῦτο γὰρ ἦν ὄνομα τῷ φύλακι),  
 " Πάνν," ἔφη, " δέσποικα, τὸ σοὶ δοκοῦν κάμοι  
 6 δοκεῖ καλῶς ἔχειν."<sup>1</sup> ἔδοξεν οὖν τῇ Μελίττῃ  
 τὸ νῦν ἀναχωρεῖν ὅταν δὲ ἐν καλῷ θῆται:<sup>2</sup> τὰ  
 πρὸς τὸν ἄνδρα καὶ γένηται τὰ τῆς ὀργῆς  
 ἐν γαλήνῃ, τότε μετιέναι. καὶ ὁ μὲν οὕτως  
 ἔπραξεν.

3. Ἔμοι δὲ ἡ συνήθης Τύχη πάλιν ἐπιτίθεται  
 καὶ συντίθεται κατ' ἔμου ὄραμα καινόν· ἐπάγει  
 γὰρ μοι τὸν Θέρσανδρον εὐθὺς παρελθόντα.  
 μεταπεισθεὶς γὰρ ὑπὸ τοῦ φίλου πρὸς ἑν ᾧχετα,  
 μὴ ἀπόκοιτος γενέσθαι, δειπνήσας πάλιν ἀνέ-  
 2 στρεφεν ἐπὶ τὴν οἰκίαν. ἦν δὲ τῆς Ἀρτέμιδος  
 ἱεροποιμία, καὶ μεθύοντων πάντα μεστιά· ὥστε  
 καὶ δι' ὅλης τῆς<sup>3</sup> νυκτὸς τὴν ἀγορὰν ἄπασαν  
 κατείχε πληθος ἀνθρώπων. κίχῳ μὲν ἐδόκουν  
 τοῦτο μόνον εἶναι δεινόν· ἐλελήθει δὲ καὶ ἄλλο  
 τεχθέν μοι χαλεπώτερον.

3 Ὁ γὰρ Σωσθένης ὁ τὴν Λευκίππην ὠνησάμενος,  
 ὃν ἡ Μελίττη τῆς τῶν ἀγρῶν ἐκέλευσεν ἀπο-  
 στῆναι διοικήσεως, μαθὼν παρῆναι τὸν δεσπότην,  
 τοὺς τε ἀγροὺς αἰκέτι ἀφῆκε, τὴν τε Μελίττην  
 4 ἤθελεν ἀμύνασθαι. καὶ πρῶτον μὲν φθάσας  
 καταμηνύει μοι πρὸς τὸν Θέρσανδρον· ὁ γὰρ  
 διαβαλὼν αὐτὸς ἦν ἔπειτα καὶ περὶ Λευκίππης  
 λέγει πάνν τι πιθανῶς πλαιοσάμενος. ἐπεὶ γὰρ  
 αὐτὸς αὐτῆς ἀπεργνώκει τυχεῖν, μαστροπεύει πρὸς  
 τὸν δεσπότην, ὡς ἂν αὐτὸν τῆς Μελίττης ἀπαγ-  
 αίγαι· " Κόρην ὠνησάμην, ὧ δέσποτα, καλὴν,

<sup>1</sup> An iambic trimeter. A possible quotation from a play?

<sup>2</sup> Colwell's construction for MSS. 195.

<sup>3</sup> A necessary insertion by Colwell.

Mistress," said Pusion (that was the warder's name), "I shall agree to whatever you think best." Melitte advised him to go away for a time, and afterwards, when the relations between her and her husband were restored to tranquillity, and the latter's rage was calmed, to return. This was the course he actually followed.

3. As for me, Fortune, as usual, was hostile to me, and contrived a new plot against me; this was no less than to bring Thersander to meet me face to face. He had been persuaded by the friend to whom he had repaired not to sleep away from home, and, after dining, he was returning to his own house. It was the monthly festival of Artemis, and the whole place was full of drunken roysterers; the whole night long the entire market-place was occupied by crowds of people. I thought that this was my only danger; I never dreamed of another worse one that had been contrived for me.

For Sostrhenes, the man who had purchased Leucippe, who had been dismissed by Melitte from his post as steward of the country estate, when he heard that his master had arrived, had remained on the estate, and had sought about how he might take vengeance on Melitte. In the first place he began by telling Thersander all about me—his was the slander that led to my capture—and then he came with a plausible story that he had made up about Leucippe. Unable himself to gain possession of her for his own purposes, he adopted the character of pimp to his master, in order to widen the breach between him and Melitte. "I have bought a girl, Master," he said, "who is beautiful, yea a perfect

- 5 ἀλλὰ χοῆμά τι κάλλειν ἄπιστον· οὕτως αὐτὴν πιστευσείας ἀκούων, ὡς ἰδίῳν. ταύτην ἐφύλαττον σοι· καὶ γὰρ ἠκηκείην ζῶντά σε· καὶ ἐπίστευον, ὅπερ ἠθέλων. ἀλλ' οὐκ ἐξέφαινον, ἵνα τὴν δέσποιναν ἐπ' αὐτοφώρῳ καταλάβοις καὶ μὴ σε καταγελοῖς<sup>1</sup>· μοιχὸς ἄτιμος καὶ ξένος.
- 6 ἀφῆρηται δὲ ταύτην χθὲς ἢ δέσποινα καὶ ἐμελλεν ἀποπέμψειν· ἢ τύχη δὲ ἐτήρησέ σοι, ὥστε τοσοῦτον κάλλος λαβεῖν. ἔστι δὲ νῦν ἐν τοῖς ἀγροῖς, οὐκ οἷδ' ὅπως πρὸς αὐτῆς ἀπεσταλμένη. πρὶν οὖν αὐθις ἐπανελθεῖν, εἰ θέλεις, κατακλείσας αὐτὴν φυλάξω σοι, ὥς ὑπὸ σοι γένοιτο."

4. Ἐπῆρσε οὖν ὁ Ἡέροσανδρος καὶ ἐκέλευσε τοῦτο παιεῖν. ἔρχεται δὲ σπουδῇ μέγα ὁ Σωσθένης εἰς τοὺς ἀγροὺς, καὶ τὴν καλὴν ἑώρακὸς εἶδεν ἢ Λευκίππην διανυκτερεύειν ἐμελλοῖς, δύο τῶν ἐργατῶν παραλαβὼν, τοὺς μὲν κελεύει τὰς θεραπαινίδας, αὐτὲρ ἦσαν ἅμα τῇ Λευκίππῃ παροῦσαι, περιελθεῖν<sup>2</sup> δόλῳ, καὶ καλεσαμένους ὅτι πορρωτάτω διατρίβειν ἔχοντας ἐφ' ὁμιλίᾳ.
- 7 δύο δὲ ἄλλους διώγων, ὡς εἶδε τὴν Λευκίππην μόνην, εἰσπηδύσας καὶ τὸ στόμα ἐπισχῶν συναρπάξει καὶ κατὰ θάτερα τῆς τῶν θεραπαινίδων ἐκτροπῆς χιρεῖ, φέρων εἰς τι δωμύτιον ἀπόρρητον, καὶ καταθέμενος λόγει πρὸς αὐτήν· "Ἦκω σοι φέρων σωρὸν ἁγαθῶν, ἀλλ' ὅπως εὐτυχή-
- 3 σασα μὴ ἐπιλήσῃ μου. μὴ γὰρ φοβηθῇς ταύτην

<sup>1</sup> The optative is necessary and was restored by Jacobs from the MSS. καταγελᾷ.

<sup>2</sup> I accept Hesychius' περιελθεῖν for MSS. περιελθεῖν, περιέρχομαι is regularly used with the meaning περιερχομαι, enter, which is not found among the meanings of περιπατέω.

miracle of beauty : believe it from hearsay, as though you actually saw her. I had been keeping her for you ; I had heard that you were alive, and I believed it, because I desired it to be so. However, I did not make public my belief, in order that you might be able to catch my lady in the very act, and that a worthless paramour, a foreigner too, might not have the laugh of you. Yesterday my mistress took the girl from me, and purposed to send her away, but fortune has kept her for you, so that you will be able to get possession of this fair prize. She is now at the country estate, whither she has been sent for some object or other ; if you like, I can shut her up before she comes back, so that she may be at your disposal."

4. Thersander praised him for his suggestion, and bade him act accordingly. Sothences therefore repaired with all haste to the country estate, and after inspecting the hut where Leucippe was to pass the night, took two of the labourers, and ordered them to employ the arts of deception upon the serving-maids who were with Leucippe by culling them away and keeping them at a distance on the pretence of having something to communicate to them ; then, taking two others, when he saw that Leucippe was alone, he burst in upon her, and, after gagging her, seized her and went off in the opposite direction to that in which the maids had gone. He took her to a cottage in a secret spot, and depositing her there, spoke as follows : "I have come bringing you a mass of good fortune ; see that you do not forget me when you are happy. Do not be frightened at the way you have thus been carried

τὴν ἀρπαγὴν, μηδὲ ἐπὶ κακῷ τῷ σῶς γεγονέναι  
δοξῆς· αὕτη γὰρ τὸν δεσπότην τὸν ἐμὸν ἐραστὴν  
σοι προξενεῖ." ἡ μὲν δὴ τῷ παραλόγῳ τῆς  
συμφορᾶς ἐκπλαγεῖσα ἐσιώπησεν· ὁ δὲ ἐπὶ  
τὸν Θέρσανδρον ἔρχεται καὶ λέγει τὰ πεπραγ-  
μένα· ἔτυχε δὲ ὁ Θέρσανδρος ἐπανιῶν εἰς τὴν  
4 οἰκίαν. τοῦ δὲ Σωσθένους αὐτῷ μνηύσαντος τὰ  
περὶ τῆς Λευκίππης καὶ καταπραγματοῦντος αὐτῆς  
τὸ κάλλος, μεστὸς γενόμενος ἐκ τῶν εἰρημέων  
ὥσει κάλλους φαντάσματος, φύσει καλοῦ, παν-  
νυχίδας οὔσης, καὶ ὄντων μεταξὺ τεττάρων  
σταδίων ἐπὶ τοὺς ἀγρούς, ἡγεῖσθαι κελεύσας, ἐπ'  
αὐτὴν χωρεῖν ἔμελλεν.

5. Ἐν ταύτῳ δὲ ἐγὼ τὴν ἐσθλότητα τῆς Μελέττης  
εἶχον ἡμφιεσμένος, καὶ ἀπερισκέπτως ἐμπίπτω  
κατὰ πρόσωπον αὐτοῖς· καὶ με ὁ Σωσθένης  
πρῶτος γνωρίσας, " Ἄλλ' ἰδοῦ," φησὶν, " οὗτος  
ὁ μοιχὸς βακχεύων ἡμῖν ἔπεισι καὶ τῆς σῆς  
2 γυναῖκος ἔχων λάφυρα." ὁ μὲν οὖν νεανίσκος  
ἔτυχε προηγουμένος, καὶ προιδὼν ὑποφεύγει,  
μὴ λαβὼν καιρὸν ὑπὸ δέοντος κέρμοι προμηνῦσαι.  
ἐμὲ δὲ ἰδόντες συλλαμβάνουσιν· καὶ ὁ Θέρσανδρος  
βαλὼν καὶ πλῆθος τῶν παννυχιζάντων συνέρρει.  
3 ἐτι μᾶλλον οὖν ὁ Θέρσανδρος ἐδεινospάθει, ῥητὰ  
μὲν καὶ ἄρρητα βοῶν, τὸν μοιχόν, τὴν λωποδύ-  
την· ἀπάγει· δέ με εἰς τὸ δεσμοτήριον καὶ  
4 παραδίδωσιν ἔγκλημα μοιχείας ἐπιφέρειν. ἐμὲ  
δὲ ἐλάνθει τούτων μὲν αἰδέειν, οὔτε ἢ τῶν δεσμῶν  
ἔβρις, οὔτε ἢ τῶν λόγων αἰκία·<sup>2</sup> καὶ γὰρ ἐθέρ-

<sup>2</sup> The simple verb ἄγει, found in the MSS., seems hardly to bear the requisite meaning "lead me off," so that I have adopted Collet's ἀπάγει.

<sup>3</sup> Salmasius' certain correction for MSS. αἰκία.

off, or think that it portends any harm to you ; it is the means by which my master is to become your lover." Thunderstruck at the incredible nature of her misfortune, she kept silence, while Sosthenes went off to Thersander, who was just returning home, and related what he had done, at the same time praising Leucippe's beauty to the skies in high-flown language, with the result that the latter was excited by his words as though by some fair vision, smitten with beauty ; and as the festival was going to last through the night, and it was only half a mile to the country place, he bade the steward lead on and set out to visit her.

5. I was meanwhile going on, clad in Melitte's garments, and suddenly without any warning fell in with them face to face. Sosthenes was the first to recognize me ; and, "Hulloa," he cried, "here is the gallant coming roystering to meet us, and actually with your wife's spoils upon him." Now the young man who was acting as my guide was a little in front, and when he saw what was going to happen, he ran away, his fear preventing him from taking time to warn me. Thersander's companions, when they spied me, laid hands upon me, and he himself raised so great a commotion that a crowd of the revellers collected. Thersander then took to more and more violent language, shouting all kinds of abusive terms at me, and calling me now adulterer, now thief ; he then haled me off to the prison and handed me over to the constables, laying an information of adultery against me. I cared nothing for all this, the insult offered to me by the fetters and the abusive words ; I felt confident that at the hearing I should be able



ρουν τῷ λόγῳ περισσεῦσαι μὴ μοιχρὸς εἶναι,  
γῆμαι δὲ ἐμφανῶς. δέος δέ με περὶ τῆς Λευκίπ-  
πης εἶχεν, αὐτῷ σαφῶς αὐτὴν ἀπολαβόντα.  
5 ψυχαὶ δὲ πεφύκασι μάντιες τῶν κακῶν, ἐπεὶ  
τῶν γε ἀγαθῶν ἥμιστος ἐκ μαντείας εὐστοχοῦ-  
μεν.<sup>1</sup> οὐδὲν οὖν ὕμεις ἐνεόουσιν περὶ τῆς Λευ-  
κίππης, ἀλλ' ἦν ὑποπτά μοι πάντα καὶ μεστὰ  
δέματος. ἐγὼ μὲν οὖν οὕτως εἶχον τὴν ψυχὴν  
κακῶς.

θ. Ὁ δὲ Θέρσανδρος ἐμβαλὼν με εἰς τὸ δεσμω-  
τήριον, ὡς εἶχεν ὁρμῆς ἐπὶ τὴν Λευκίππην ἵεται,  
ὡς δὲ παρήσαν ἐπὶ τὸ θυμάτιον, καταλαμβάνουσιν  
αὐτὴν χερμαὶ κειμένην, ἐν ὑφ' καθεστηκυῖαν ὧν  
ἔτυχεν ὁ Σωσθένης εἰπών, ἐμφαίνουσιν τοῖς προσ-  
2 ὤποις λύπην ὁμοῦ καὶ δέος. ὁ γὰρ νοῦς αὐτοῦ μοι  
δοκεῖ λελεχθαι καλῶς ἰδέσθαι εἶναι τὸ παράπαν  
φαίνεται γὰρ ἀκριβῶς ὡς ἐν κατόπτρῳ τῇ προσ-  
ώπῳ. ἦσθείς τε γὰρ ἐξέλαμψε τοῖς ὀφθαλμοῖς  
εἰκόνα χαράς, καὶ ἡνιαθεὶς συνέσπειλε τὸ πρόσωπον  
3 εἰς τὴν ὄψιν τῆς συμφορῆς. ὡς οὖν ἤκουσεν ἡ  
Λευκίππη ἀναιγομένων τῶν θυρῶν, ἦν δὲ ἔνδον  
λύχνος, ἀνακεύπασα μικρὸν, αὐθις τοὺς ὀφθαλμοὺς  
κατέβαλεν. ἰδὼν δὲ ὁ Θέρσανδρος τὸ κάλλος  
ἐκ παραδρομῆς, ὡς ἁρπαζομένης ἡστροπῆς, μάλι-  
στα γὰρ ἐν τοῖς ὀφθαλμοῖς κάθηται τὸ κάλλος,  
ἀφῆκε τὴν ψυχὴν ἐπ' αὐτὴν καὶ εἰστήκει τῇ θεᾷ  
δεδεμένος, ἐπιτηρῶν πάτε αὐθις ἀναβλέψει πρὸς  
4 αὐτόν. ὡς δὲ ἐνευσεν εἰς τὴν γῆν, λέγει· "Τί κάτω  
βλέπεις, γύναι; τί δέ σου τὸ κάλλος τῶν ὀφθαλ-  
μῶν εἰς γῆν καταρρεῖ; ἐπὶ τοὺς ὀφθαλμοὺς  
μᾶλλον ῥέετω τοὺς ἑμούς."

<sup>1</sup> Hirschig's conjecture for MSS. εὐστοχοῦμεν.

to clear myself of the charge of adultery, and to prove that my marriage had been open and public ; but I was still afflicted with fear in the matter of Leucippe, because I had not yet definitely recovered her. The mind is ever inclined to be a prophet of ill, because we are seldom successful in the presages of good fortune that we make ; I had therefore no consoling thought about Leucippe, but was full of suspicions and fears. Such was my uncomfortable state of mind.

8. Thersander, after thrusting me into the goal, started with all rapidity on his journey to Leucippe. Arriving at the cottage where she was, they found her lying on the ground and turning over in her mind what Sosthenes had said to her ; the expression of her face shewed the presence together in her both of grief and fear. For I do not think that it is rightly said that the mind is entirely invisible : it can be accurately discerned in the face as in a mirror. When it is in a state of delight, it causes the appearance of joy to shine from the eyes ; when in sorrow, it contracts the face in a manner that tells of the disaster that has occurred. So when Leucippe heard the doors open, and a light was struck within, she looked up for a moment, and then let her eyes drop again. Thersander, after obtaining this cursory sight of her beauty, sudden as a flash of lightning, for the chiefest seat of beauty is in the eyes, found his whole heart set on her and stood spell-bound by the sight, waiting for her to look up again at him. But as she still kept her eyes fixed on the ground, "Why look down, maiden ?" said he. "Why waste the loveliness of your eyes upon the earth ? Rather let it sink deep into mine."

7. Ἦ δὲ ὅς ἤκουσεν, ἐνεπλήσθη<sup>1</sup> δακρύων, καὶ εἶχεν αὐτῆς ἴδιον κάλλος καὶ τὰ δάκρυα. δάκρυον γὰρ ὀφθαλμὸν ἀνίστησι καὶ ποιεῖ προπετέστερον· κὰν μὲν ἁμορφὸς ᾗ καὶ ἄγραικος, προστίθῃσιν εἰς δυσμορφίαν· ἐὰν δὲ ἦδυσ καὶ τοῦ μέλανος ἔχων τὴν βαφὴν ἡρέμα τῷ λευκῷ στεφανούμενος, ὅταν τοῖς δάκρυσιν ὑγρανθῇ, εἰκε πηγῆς ἐγκύμασι  
 2 ματῶν.<sup>2</sup> χειμένης δὲ τῆς τῶν δακρύων ἄλμης περὶ τὸν κύκλον, τὸ μὲν<sup>3</sup> πιαίνεται, τὸ δὲ μέλαν πορφύρεται, καὶ ἐστὶν ὅμοιον. τὸ μὲν ἴσθι, τὰ δὲ ναρκίσσῃ· τὰ δὲ δάκρυα τῶν ὀφθαλμῶν ἐνδον  
 3 εἰλούμενα γελᾷ. τοιαῦτα Λευκίππης ἦν τὰ δάκρυα, αὐτὴν τὴν λύπην εἰς κάλλος νευκηκότα· εἰ δὲ ἠδύνατο παγῆναι πεσόντα, καινὸν ἂν εἶχεν ἡλεκτρον ἢ γῆ. ὁ δὲ Θέρσανδρος ἰδὼν, πρὸς μὲν τὸ κάλλος ἐκεχήκει, πρὸς δὲ τὴν λύπην ἐξεμεμήκει,  
 4 καὶ τοὺς ὀφθαλμοὺς δακρύων ἐγκύους εἶχεν. ἐστὶ μὲν γὰρ φύσει δάκρυον ἐπαγωγότατον ἐλέου τοῖς ὀρώσι· τὸ δὲ τῶν γυναικῶν μᾶλλον, ὥσθι θαλερώτερον, τοσοῦτον καὶ γρητότερον. ἐὰν δὲ ἡ δακρύουσα ᾗ καὶ καλή, καὶ ὁ θεατὴς ἐραστής, οὐδὲ ὀφθαλμοὺς ἀτρεμεῖ, ἀλλὰ τὸ δακρύνον ἐμιμήσατο.  
 5 ἐπειδὴ γὰρ εἰς τὰ ὄμματα τῶν καλῶν τὸ κάλλος κίθηται, ῥέον ἐκεῖθεν ἐπὶ τοὺς ὀφθαλμοὺς τῶν ὀρώτων ἵσταται καὶ τῶν δακρύων τὴν πηγὴν συνεφέλλεται. ὁ δὲ ἐραστής δεξιόμενος ἄμφω, τὸ

<sup>1</sup> So Cobet for the simple ἐπλήσθη of the MSS.

<sup>2</sup> These three words form the end of an hexameter, and are probably a quotation from a poem.

<sup>3</sup> I do not think that Batges's insertion of λευκόν here is necessary. The sense is quite obvious without it; the eye is considered, as a whole, white, with the exception of its dark centre.

7. On hearing these words, she burst into tears; and her tears too had a peculiar beauty of their own. Tears set off the eye and make its character more prominent: if it be ugly or coarse, they make it less pleasing still; if it be handsome, the pupil jet-black and surrounded by the white into which it insensibly shades, it becomes like a rich fountain-spring when it is bedewed with tears. The brine of the tear-drops coming down into the white of the eye makes it rich and shining, while the black takes on from the same cause a deep purple hue; it comes to resemble a violet, while the rest of the eye is like a narcissus, and the tears which are rolling within the eye almost seem to smile. Such were Leucippe's tears, which overcame her very grief and made it into beauty; if they could have solidified after they had fallen, the world would have possessed a new variety of amber.<sup>1</sup> When Theseus saw her thus, he was struck dumb with her beauty and maddened by the sight of her grief, and his own eyes filled with tears. Indeed tears are by their very nature exceedingly provocative of a beholder's pity; those of a woman in particular have the more magic in their effects in proportion as they are the more abundant: be the woman fair, and he that sees her lover, his eye too cannot remain unmoved, but copies her weeping. Since, in the case of the beautiful, their beauty is in great part in their eyes, it therefore proceeding thence to the eyes of the beholder makes its home there and draws forth the fount of tears. Both—the beauty

<sup>1</sup> Ordinary amber was believed to be derived from the tears of the Heliades weeping for their dead brother Phaethon.

μὲν κάλλος εἰς τὴν ψυχὴν ἤρπασε, τὸ δὲ δάκρυον  
 εἰς τοὺς ὀφθαλμοὺς ἐτήρησεν, ὁραθῆναι δὲ εὔχεται,  
 καὶ ἀποψήσασθαι δυνάμενος, οὐκ ἐθέλει, ἀλλὰ  
 τὸ δάκρυον, ὡς δύναται, κατέχει, καὶ φοβεῖται  
 6 μὴ πρό καιροῦ φύγῃ. ὁ δὲ καὶ τῶν ὀφθαλμῶν  
 τὴν κίνησιν ἐπέχει, μὴ πρὶν τὰ ἐρώμενον εἶδεν  
 ταχὺ θελήσῃ πᾶσιν μαρτυρίαν γὰρ ταύτην  
 7 κενύμεκεν ὅτι καὶ φίλει. τοιοῦτό τι τῷ Θερασάνδρῳ  
 συνεβεβήκει· ἐδάκρυε γὰρ<sup>1</sup> παθὼν μὲν τι, κατὰ  
 τὸ εἶκος, ἀνθρώπινον, καλλωπιζόμενος δὲ πρὸς  
 τὴν Λευκίππην, ὡς διὰ τοῦτο δεδακρυμένος, ὅτι  
 8 κικέειπ δακρύει. λέγει αὖν πρὸς τὸν Σωσθένην  
 προσκύνσας· "Νῦν μὲν αὐτὴν θεράπευσον· ὁρᾷς  
 γὰρ ὡς ἔχει λύπη· ὥστε ὑπεκστήσομαι καὶ μίλα  
 ἔκων, ὡς μὴ ὀχληρὸν εἶην. ὅταν δὲ ἡμερώτερον  
 9 διατεθῇ, τότε αὐτῇ διαλεχθήσομαι. σὺ δέ, ὦ  
 γύναι, θάρρει· ταχὺ γάρ σου ταῦτα τὰ δάκρυα  
 ἰάσομαι." εἶτα πρὸς τὸν Σωσθένην πάλιν,  
 ἐξιὼν· "Ὅπως εἶπες τὰ εἰκότα περὶ ἐμοῦ· ὥσθιν  
 δὲ ἦκε πρὸς με κατορθώσας," ἔφη. ἐπὶ ταύταις  
 ἀπηλλάττετο.

Β. Ἐν ᾧ δὲ ταῦτα ἐπρίττετο, ἔτυχεν ἐπὶ τὴν  
 Λευκίππην, μετὰ τὴν πρὸς με ὁμιλίαν, εὐθύς εἰς  
 τοὺς ἰγρούς τὴν Μελέτην νεανίσκον ἀποστείλα-  
 σαν, ἐπείγειν αὐτὴν εἰς τὴν ἐπαύοδοι, μηδὲν ὅτι  
 2 δεομένην φαρμάκων. ὡς οὖν ἦκεν αὐτὰς εἰς τοὺς  
 ἰγρούς, καταλαμβάνει τὰς θεραπαινίδας ζητούσας

<sup>1</sup> I have ventured to leave out the words *τὰς δακρυάς* here found in the MSS. They are extremely unsuitable to this part of the sentence, giving a meaning indeed exactly contrary to that which is required. They were probably a gloss on *καλλωπιζόμενος* which has found its way into a wrong part of the text.

and the tears—are received into the lover's being: the beauty he takes to his heart, but his tears he keeps in his eyes, and hopes that it will be apparent that he is in such a state; even if he could wipe them away, he will not do so, but keeps them hanging there as best he may, and fears lest they should disappear before they have had their effect. He will even refrain from moving his eyes, so that the tears may not too quickly fall before the beloved sees them: he thinks that they form a true witness that he loves. This was the case with Thersander: he wept partly because he felt some human compassion, as was only natural, and partly to make a shew to Leucippe that he was weeping too because she wept. He therefore whispered to Sosthenes: "Do you look after her for the present—you see in how sorrowful a plight she is—and I will retire, though much against my will, so as not to trouble her: when she has come to a calmer state, I will then put my arguments before her. And you, maiden, be of good cheer; I will soon cure you of these tears." Then, as he was going out, he spoke again to Sosthenes: "See that you give her a good account of me, and come to me in the morning when you have put all right." With these words he left the cottage.

8. While all this was happening, it chanced that Melitte, after her visit to me, had sent a young man to the country seat after Leucippe, to bid her hasten to return, as there was no longer any need for the philtre. On his arrival there, he found the serving-

τὴν Δευκίππην, καὶ πᾶν τεταραγμένον· ὥς δὲ  
 οὐκ ἦν αὐδαμοῦ, ἐρόμῳ φθάσας ἀπήγγειλε τὸ  
 3 συμβάν. ἥ δὲ ὥς ἤκουσε τὰ περὶ ἑμοῦ, ὥς εἶπεν  
 εἰς τὸ δεσμοτῆριον ἐμβληθεῖς, εἶτα περὶ τῆς  
 Δευκίππης, ὥς ἀφανὴς ἐγένετο, νέφος αὐτῇ<sup>1</sup>  
 4 κατεχύθη λύπης. καὶ τὸ μὲν ἀληθὲς οὐκ εἶχεν  
 εὔρεῖν, ὑπενόει δὲ τὸν Σωσθένην. βουλομένη δὲ  
 φανεράν αὐτῇ τὴν ζήτησιν ποιήσασθαι διὰ τοῦ  
 θεροῦνδρου, τέχνην λόγων ἐπενόησεν, ἥτις με-  
 μνημένην εἶχε τῷ σοφίσματι τὴν ἀλήθειαν.

9. Ἐπεὶ γὰρ ὁ θέρσανδρος εἰσελθὼν εἰς τὴν  
 οἰκίαν ἐβόα πάλιν, "Τὸν μοιχὸν ἐξέκλεψας σύ,  
 τῶν δεσμῶν ἐξέλυσας, καὶ τῆς οἰκίας ἐξαπέστειλας·  
 σὸν τὸ ἔργον· τί οὖν οὐκ ἠκολούθεις αὐτῷ; τί δὲ  
 ἐνταῦθα μένεις; ἀλλ' οὐκ ἄπει πρὸς τὸν ἐρώμενον,  
 ἵνα αὐτὸν ἴδῃς στεροτέρους δεσμοῖς δεδεμένον;" ἡ  
 Μελίττη, "Ποῖον μοιχόν;" ἔφη. "τί πείσχεις;  
 εἰ γὰρ θέλεις, τὴν μαρίαν ἀφείς, ἀκοῦσαι τὸ πᾶν,  
 2 μαθήσῃ ῥαδίως τὴν ἀλήθειαν. ἐν οὖν σεν δέομαι,  
 γενοῦ μοι ἑκαστῆς ἴσος, καὶ καθήρας μὲν σου τὰ  
 ὦτα τῆς διαβολῆς, ἐκβαλὼν δὲ τῆς καρδίας τὴν  
 ὀργήν, τὸν δὲ λογισμὸν ἐπιστήσας κριτὴν ἀκέραιον,  
 ἀκουσον. ὁ νεανίσκος οὔτε οὔτε μοιχὸς ἦν ἑμὸς  
 οὔτε ἄνιρ· ἀλλὰ τὸ μὲν γένος ἀπὸ Φοινίκης, Γυρίων  
 αὐδενὸς δεύτερος. ἐπλευσε δὲ καὶ αὐτὸς οὐκ  
 εὐτυχῶς, ἀλλὰ πᾶς ὁ φόρτος αὐτοῦ γέγονε τῆς  
 3 θαλάσσης. ἀκούσασα τὴν τύχην ἠλάνησα, καὶ  
 ἀνεμνήσθην σου, καὶ παρίσχον ἑστίαν, 'Εάχα.'

<sup>1</sup> Collet wished to alter αὐτῇ into αὐτῆς, and it is quite true that the genitive is the common post-Homeric construction. But Achilles Tatius may well have reverted to the earlier use to avoid the possible confusion occasioned by αὐτῆς seeming to agree with λόγους.

maids looking for Leucippe, and greatly disordered ; as she could not be found anywhere, he hurried back and related all he knew to his mistress. Having first heard my case, how I had been clapped into gaol, and now about the disappearance of Leucippe, a cloud of grief descended upon her. She had no means of finding out the truth, but suspected Sestheneas ; and desiring to shed light on her enquiry by means of Thersander, she devised an artful plan to be put into effect by means of questions, mingling a little truth with the story she had made up.

9. When Thersander then came into the house, and began shouting again : " You have spirited away your gallant ; you have loosed him from his fetters ; you have got him out of the house ! This is all your work ; why do you not follow him ? Why do you stay here ? Why do you not get off to your beloved and see him now fettered in stronger hands ? " " What gallant ? " replied Melitte. " What is the matter with you ? If you can but drop this fury of yours, and hear the whole story, you will have no difficulty in realising the truth. I only ask one thing of you—be an impartial judge, clear your ears of all the slander you have heard ; expel anger from your heart and put reason into its place, the only unbiased arbiter. This young man has been neither my gallant nor my husband ; he is a Phoenician by birth, and of a stock second to none among the people of Tyre. He too had an unfortunate voyage, and the whole cargo that he had shipped became the prey of the sea. I heard of his mishap and took pity on him ; I thought of you, and offered him my hospitality. ' Perhaps,' I said,



λέγουσα, 'καὶ Θέρσανδρος αὐτῷ πλανᾷται· τάχα,<sup>1</sup>  
λέγουσα, 'τις κάκεινον ἐλεήσει γυνή. εἰ δὲ τῷ  
οὗτι τέθυκε κατὰ τὴν θάλασσαν, ὡς ἡ φήμη  
λέγει, φέρε πάντα τιμῶμεν<sup>2</sup> τὰ καυκία. πόσους  
4 καὶ ἄλλους ἔθρεψα νεκροαγηκότας; πόσους  
ἔθρεψα τῆς θαλάσσης νεκρούς, εἰ ζύλον ἐκ  
ναυαγίας τῇ γῇ προσπεσόν εὐλάβανον. 'Τάχα,<sup>3</sup>  
λέγουσα, 'ἐπὶ ταύτης τῆς νηὸς Θέρσανδρος  
5 ἔπλεε; εἰς δὴ καὶ οὗτος ἦν τῶν ἐκ τῆς θαλάσσης  
σωζομένων ἐσχατός. ἐχαρίζομαι σοὶ τιμῶσα  
τοῦτον. ἔπλευσεν ὥσπερ σὺ ἐτίμων, φίλτατε,  
τῆς σῆς<sup>4</sup> συμφορᾶς τὴν εἰκόνα. πῶς οὖν ἐνταῦθα  
6 συνεπηγρόμην; ὁ λόγος ἀληθής. ἐτυχε μὲν πενθῶν  
γυναῖκα· ἡ δὲ ἄρα ἐλάνθανεν οὐκ ἀποθανοῦσα·  
τοῦτό τις αὐτῷ καταγορεύει καὶ ὡς ἐνταῦθα εἶη,  
παρά τινι τῶν ἡμετέρων ἐπιτρόπων· Σωσθένην δὲ  
ἔλασε. καὶ οὕτως εἶχε τὴν γὰρ ἄνθρωπον ἤκου-  
7 τες εὖραμεν. διὰ τοῦτο ἠκολούθησέ μοι. ἔχεις  
τὸν Σωσθένην, πάρεστιν ἡ γυνὴ κατὰ τοὺς ἄγρους.  
ἐξέτασον τῶν λεχθέντων ἕκαστον. εἴ τι ἔβην-  
σάμην, μεμοίχευμαι."

10. Ταῦτα δὲ ἔλεγε, προσηπορησάμενη τὸν ἰφα-  
ρισμὸν τῆς Λευκίππης μὴ ἐγνωκέναι· ταμει-  
σαμένη αἰθίς, εἰ ζητήσει ὁ Θέρσανδρος εὐρεῖν τὴν  
ἀλήθειαν, τὰς θεραπευτίδας ἀγαγεῖν, αἷς συν-  
απελθοῦσα ἐτυχεν, ἂν μὴ<sup>5</sup> παραγένηται περὶ τὴν  
ἔω, λεγούσας, ὅπερ ἦν, οὐδαμοῦ φαίνεσθαι τὴν

<sup>1</sup> The MSS. here have αἰρεῖν, which Jacobs changed into αἰθεῖν, omitting τῷ. But it seems more likely, with Hatcher, that αἰρεῖν is the mere insertion of a particle who misinterpreted the sentence.

<sup>2</sup> Jacobs' necessary insertion.

'Thersander is now a wanderer like him; perhaps some woman will take pity on him too. And if he has really perished at sea, as the report tells, let us do our best then for all the victims of shipwreck.' How many others in such a plight did I not befriend? How many of the sea's dead did I not bury, if but a plank of a wreck were washed ashore? and 'Perhaps,' I would say, 'Thersander used to sail on the very ship of which this was a part?' This man, then, was the last of my refugees saved from the waters; I thought that I was doing what I could for you by looking after him. He had gone on a voyage like you; I was honouring, my dear, the parallel to your fate. How then did I happen to be here in his company? I will tell you the whole true story. He happened to be mourning for the loss of his wife; but though he had lost her, she was not dead. Somebody informed him of this, and also that she was here, in the possession of one of our bailiffs; and told him the bailiff's name, Sesthenes. This was actually the case; we found the woman here when we arrived. This was the reason that he came with me. You have Sesthenes at your disposal, and she is here at our country place; make inquiries as to the truth of every particular that I have told you. If my story is false in any respect, I admit myself convicted of unfaithfulness."

10. This was the story she told, pretending that she knew nothing of Leucippe's abduction; but on the other hand she held in reserve her power, if Thersander should attempt to discover the truth, of bringing forward the serving-maids in whose company Leucippe had departed, to say, if she did not reappear in the morning, that she could not be

- 2 κέρην· οὕτω γὰρ αὐτὴν ἐγκείσθαι πρὸς τὴν  
ζήτησιν φανερώς, ὥς καὶ τὸν Θέρσανδρον ἐπαναγ-  
κάσαι. ταῦτα οὖν ὑποκριναμένη πιθανῶς, κάκεινα  
προστίθει· "Πιστεύσον, ἄνερ· οὐδὲν μου, φίλ-  
τατε, παρὰ τὸν τῆς συμβιώσεως κατέγνωκας  
3 χρόνον· μηδὲ νῦν τοιοῦτον ὑπολάβοις. ἡ δὲ  
φήμη διαπεφούνηκεν ἐκ τῆς εἰς τὸν νεανίσκου  
τιμῆς, οὐκ εἰδότων τῶν πολλῶν τὴν αἰτίαν τῆς  
4 κοινοῦν. καὶ γὰρ σὺ φήμη τέθνηκας. Φήμη  
δὲ καὶ Διαβολὴ δύο συγγενῇ κακά· θυγάτηρ ἡ  
Φήμη τῆς Διαβολῆς. καὶ ἔστι μὲν ἡ Διαβολὴ  
μαχαίρας ὀξύτερα, πυρὸς σφοδρότερα, Σειρήνων  
πιθανωτέρα· ἡ δὲ Φήμη ὕδατος ὑγροτέρα, πνεύ-  
5 ματος ἔρομικωτέρα, πτερῶν ταχυτέρα. ὅταν οὖν  
ἡ Διαβολὴ ταξεύσῃ τὸν λόγον, ὁ μὲν ἔλεην βέλονος  
ἐξίπταται καὶ τιτρώσκει μὴ παρόντα καθ' οὗ  
πέμπεται· ὁ δὲ ἀκούων ταχὺ πείθεται, καὶ ὀργῆς  
αὐτῷ πῦρ ἐξίπτεται καὶ ἐπὶ τὸν βληθέντα  
μαίνεται. τεχνεῖσα δὲ ἡ Φήμη τῷ ταξέματι,  
ρεῖ μὲν εὐθὺς πολλή καὶ ἐπικλύζει τὰ ὦτα τῶν  
ἐντυχόντων, διαπνέει δὲ ἐπὶ πλεῖστον καταυγίζουσα  
τῷ τοῦ λόγου πνεύματι, καὶ ἐξίπταται κουφι-  
6 ζομένη τῷ τῆς γλώττης πτερῷ. ταῦτά με τὰ δύο  
πολεμαί· ταῦτά σου τὴν ψυχὴν κατέλαβεν<sup>1</sup> καὶ  
ἀπέκλεισέ μου τοὺς λόγους τῶν ὧτων σου τὰς  
θύρας."

<sup>1</sup> Hercher's correction for MSS. κατέβαλε.

<sup>2</sup> The text seems here to be corrupt. It is not certain whether Melitto is trying to make Thersander also help in the search for Leucippe, or disclose his own intentions, or

found anywhere. She could thus openly continue her search for the girl, and at the same time compel Thersander to reveal his own plans.<sup>1</sup> In addition to the plausible story that she had already contrived, she went on as follows: "Trust me, my husband; in all the period of our married life, you have never, my dear, had anything with which to reproach me, and do not now suspect me of anything of the kind. This rumour got abroad because of the care which I took of the young man; the community did not know the real reason of our association; and by rumour, you, too, were dead. Rumour and Slander are two kindred Furies: Rumour is Slander's daughter. Slander is sharper than any sword, stronger than fire, more persuasive than a Siren; Rumour is more slippery than water, runs faster than the wind, flies quicker than any winged bird. When Slander shoots forth a lying report, it flies like an arrow and wounds him at whom it is aimed even though he is not present where the word is spoken; the hearer quickly believes it, the fire of his anger is kindled, and he is soon furious and mad against the object of the shot. Rumour, brought into being by the act of shooting, at once flows onward gaining in volume, and overwhelms the ears of all whom she meets; she travels far, like a wind, carried storm-wise on the gale of words; she flies,<sup>2</sup> borne aloft by the wings of the human tongue. These two plagues are my enemies: they have captured your mind, and by their arguments they have shut against me the doors of your ears."

came round to her own point of view. A word or two has probably dropped out.

<sup>1</sup> The metaphors seem a little mixed, but they are only repeating the three similes applied to Rumour in § 4 above.

11. Ἔμα λέγουσα, χειρὰς τε ἔθιγε καὶ καταφι-  
λεῖν ἠθέλει. ἐγγράνει δὲ ἡμερώτερος, καὶ αὐτὸν  
ἔσαινε τῶν λεγομένων τὸ πιθανόν, καὶ τὸ τῆς  
Λευκίππης σύμφωνον τῷ λόγῳ τοῦ Σωσθένους  
μέρος τῆς ὑπανείας μετέφερεν. οὐ μόντοι τέλειον  
ἐπίστευσε· ζηλατυπία γὰρ ἅπαρ ἐμπεσοῦσα ψυχῇ  
2 δυσέκνιπτόν ἐστιν. ἐθροθυβήθη οὖν ὅτι τὴν κόρην  
ἤκουσεν εἶναι μου γυναῖκα, ὥστε ἐμίσει με  
μᾶλλον. τότε μὲν οὖν εἰπὼν ἐξετάσειν περὶ τῶν  
εἰρημένων, κοιμησόμενος ἔφχετο καθ' αὐτόν. ἡ δὲ  
Μελίττη κακῶς εἶχε τὴν ψυχὴν, ὥς ἐκπεσοῦσα  
πρὸς με τῆς ὑποσχέσεως.
- 3 Ὁ δὲ Σωσθένης προσέμψας<sup>1</sup> μέχρι τιμὸς τὸν  
Θέρσανδρον, καὶ καθυπσχόμενος περὶ τῆς  
Λευκίππης, αὖθις ἀναστρέφει πρὸς αὐτὴν καὶ  
σχηματίζας τὸ πρόσωπον εἰς ἡδονήν, "Κατωρ-  
θώσμεν," εἶπεν, "ὦ Λάκαινα. Θέρσανδρος ἐρᾷ  
σου, καὶ μαίνεται ὥστε τάχα καὶ γυναῖκα ποιή-  
4 σεται σε. τὸ δὲ κατόρθωμα ταῦτο ἐμόν. ἐγὼ  
γάρ σου πρὸς αὐτόν περὶ τοῦ κάλλους παλλὰ  
ἐτεραπευσάμην, καὶ τὴν ψυχὴν αὐτοῦ φαντασίας  
ἐγέμισα. τί κλαίεις; ἀνίστηθι, καὶ θῦς ἐπὶ  
ταῖς εὐτυχίμασιν Ἀφροδίτῃ. μνημόνευε δὲ  
καί μοι."
12. Καὶ ἡ Λευκίππη, "Τοιαῦτα σοί," ἔφη,  
"γένοιτο εὐτυχήματα, οἷα ἐμοὶ κομίζων πάρει." ὁ  
δὲ Σωσθένης τὴν εἰρωνείαν οὐ συνείη, ἀλλὰ κομίζων  
αὐτὴν τῇ ἄντι λέγειν, φιλοφρονούμενος προσετί-  
θει· "Βούλομαι δὲ σοὶ καὶ τὸν Θέρσανδρον,  
ὅστις ἐπέν, εἰπεῖν, ὥς ἂν μᾶλλον ἡσθεῖης.

<sup>1</sup> So Jacobs for MSS. παραμύσει. The sense requires  
"accompanied" rather than "sent for."

11. While she was still speaking, she took his hand and made as though to kiss him. He was already somewhat calmed by her words; and was both coaxed by the plausibility of what she said and had part of his suspicions removed by the harmony of her story with that of Sosthenes. However, he did not yet completely trust her: for when jealousy has once entered the heart, it is hard indeed to remove its stain. Then he was greatly vexed at hearing that the maiden was my wife, and this made him but hate me the more. For the time, he said that he would make further inquiries about the story that she had told him, and retired alone to bed; Melitte, the while, was greatly distressed in that she had failed to perform her promise to me.

Sosthenes, after accompanying Thersander on part of his journey home and encouraging him to hope for Leucippe's favours, turned back again and went to her. He composed his face to wear an expression of delight, and, "We have succeeded, Læmus," he said. "Thersander is in love with you, madly in love, so that he is likely to make you his wife. All this success was my doing; for it was I who dilated at great length to him of your beauty, and have filled his heart with a violent fancy for you. Why do you weep? Up, and sacrifice to Aphrodite for your good fortune; and then mind you remember me too."

12. "I pray," said Leucippe, "that you may have just such good fortune as you come and bring me now." Sosthenes did not in the least understand her sarcasm, and went on in high good humour: "I want to tell you all about Thersander, to give you the better conceit of your good luck. He is the

- 2 Μελέττης μὲν ἀνὴρ ἦν εἶδες ἐν τοῖς ἀγροῖς· γένοι  
 δὲ πρῶτος ἀπάντων τῶν Ἰώνων· πλοῦτος μείζων  
 τοῦ γένους, ὑπὲρ τὸν πλεῖστον ἢ χρηστότης.  
 τὴν δὲ ἡλικίαν οἷός ἐστιν εἶδες, ὅτι νέος καὶ  
 3 καλός, ὃ μάλιστα τέρπει γυναῖκα." πρὸς ταῦτο  
 οὐχ ὑπὲρνεκεν ἡ Λευκίππη ληροῦντα τὸν Σω-  
 σθένην, ἀλλ', "ὦ κακὸν σὺ θηρίον, μέχρι τίνος  
 μοι<sup>1</sup> μαίνεις τὰ ὄτα; τί ἐμοὶ καὶ Θερσάνδρῳ  
 4 κρινόν; καλὸς ἔστω Μελέττη, καὶ πλούσιος τῇ  
 πόλει, χρηστός τε καὶ μεγαλόψυχος τοῖς ξε-  
 μένοισι· ἐμοὶ δὲ οἷδὲν μέλει τούτων, εἴτε ἐστὶ καὶ  
 Κόδραν εὐγενέστερος, εἴτε Κροίσου πλουσιώτερος.  
 5 τί μοι καταλόγεις σωρὸν ἄλλοτρίων ἐγκλωμίων;  
 τότε ἐπαινέσω Θέρσανδρον ὥς ἀνδρα ἀγαθόν,  
 ὅταν εἰς τὰς ἄλλοτρίας μὴ ἐνυβρίξῃ γυναῖκας."

13. Καὶ ὁ Σωσθένης σπουδάζας εἶπε· "Παί-  
 ζεις;" "Ποῖ<sup>2</sup> παίζω;" ἔφη· "ἴα με, ἄνθρωπε,  
 μετὰ τῆς ἐμαυτῆς συντρίβεσθαι τύχης καὶ τοῦ  
 κατέχοντός με δαίμονος. αἶδα γὰρ οὕσα ἐν  
 πειρατηρίῳ." "Δοκεῖς μοι," ἔφη, "μαίνεσθαι  
 2 μανίαν ἀνήκεστον. πειρατήριον ταῦτα εἶναί σοι  
 δοκεῖ, πλούτος καὶ γάμος καὶ τροφή, ἀνδρα  
 τοιοῦτον λαβύσσει παρὰ τῆς Τύχης, ὅν οὕτω  
 φιλεῖσιν οἱ θεοί, ὡς αὐτὸν καὶ ἐκ μέσων τῶν τοῦ  
 θανάτου πυλῶν ἀναγαγεῖν;" εἰτα κατέλεγε τὴν  
 ναυπήγαν, ἐκθειάζων ὡς ἐσώθη, καὶ τερατευόμενος

<sup>1</sup> Inserted by Jacobs.

<sup>2</sup> Cebet wished to alter ποῖ to πᾶς. But the former is quite possibly right.

<sup>3</sup> The allusion is here less to his patriotic self-sacrifice for his country's salvation than to the fact that he was the last of a long line of kings.

husband of Melitte, the lady whom you saw at the country place; he is the very highest of all the Ionians in birth, his riches are above his birth, and his amiability above his riches. His looks you could see for yourself; how he is young and well-favoured, things that women particularly appreciate." At this point Leucippe could no longer bear the vapourings of Sosthenes, but burst out: "You vile beast, how much longer are you going on polluting my ears? What do I care about Thersander? Let him be well-favoured for his Melitte, and rich for his city, and amiable and generous for those who need it; I care for none of all these, whether he be nobler than Codrus,<sup>1</sup> or richer than Croesus. Why go on piling up another's praises to me? I shall esteem Thersander as a good man, when he stops forcing his attentions on other men's wives."

13. Sosthenes' tone then changed to earnest. "I suppose you are joking?" said he. "What could be my object<sup>2</sup> in joking?" she cried. "Leave me alone, fellow, with my ill-fortune and the fate that constrains me; I know now that I have fallen among pirates." "You seem to me," he replied, "to be mad; and incurably mad. Is this what you call falling among pirates—wealth, marriage, luxury, when you get from Fortune a husband such as Thersander, whom the gods love so dearly that they saved him from the very gates of death?" And he went on to relate to her the story of his shipwreck, making his escape a matter of divine

<sup>1</sup> As stated in the note on the Greek text, I have here kept the MSS., reading *wt.* *wôr* is the regular word—"Joking indeed!" or, "How could I be joking?"; but *wt.*, meaning literally "Whither do I joke?", can be translated so as to make good sense.



3 ὑπὲρ τὸν δαδφίνα τὸν Ἀρίονος. ὥς δὲ αὐδὲν ἡ  
 Λευκίππη οὐκέτι μυθολαγούντα πρὸς αὐτὸν εἶπε,  
 "Σκέψαι," ἔφη, "κατὰ σέ,<sup>1</sup> τί ἄμεινον, καὶ ὅπως  
 μηδὲν ταύτων πρὸς Θέρσανδρον ἐρεῖς, μὴ παρα-  
 ξύνης χρηστὸν ἄνδρα. ὀργισθεὶς γὰρ ἀφόρητός  
 4 ἐστί. χρηστότης γὰρ τυγχάνουσα μὲν χάριτος,  
 ἐπὶ<sup>2</sup> μᾶλλον αὖξεται· προσηλακισθεῖσα δὲ εἰς  
 ὀργὴν ἐρεθίζεται. τὸ γὰρ περιττὸν εἰς φιλαν-  
 θρωπίαν ἴσον ἔχει τὸν θυμὸν εἰς τιμωρίαν." τὰ  
 μὲν δὴ κατὰ Λευκίππην εἶχε· οὕτως.

14. Κλεινίας δὲ καὶ ὁ Σάτυρος πυθόμεναί  
 με ἐν τῷ δεσμοτηρίῳ καθεῖρχθαι (διηγγέλλει  
 γὰρ αὐτοῖς ἡ Μελίττη) τῆς νυκτὸς εὐθὺς ἐπὶ  
 τὰ αἶκημα σπουδῇ παρήσαν. καὶ ἠθέλουν μὲν  
 αὐτοῦ καταμεῖναι σὺν ἐμοί, ὁ δὲ ἐπὶ τῶν δεσμῶν  
 οὐκ ἐπέτρεπεν, ἀλλ' ἐκέλευεν ἀπαλλάττεσθαι  
 2 αὐτοὺς τὴν ταχίστην. ὁ μὲν δὴ τούτους  
 ἀπηλάσεν ἄκοντας, ἐγὼ δὲ ἐντειλάμενος αὐτοῖς  
 περὶ τῆς Λευκίππης, εἰ παραγένοιτο, περὶ τὴν  
 ἑω σπουδῇ πρὸς με ἦκειν, καὶ τὰς τῆς Μελίττης  
 διηγησάμενος ὑποσχέσεις, τὴν ψυχὴν εἶχον ἐπὶ  
 τρυφάνης ἐλπίδος καὶ φόβου, καὶ ἐφοβεῖτό μου τὸ  
 ἐλπίζον καὶ ἠλπιζε τὸ φοβούμενον.

15. Ἡμέρας δὲ γενομένης, ὁ μὲν Σωσθένης  
 ἐπὶ τὸν Θέρσανδρον ἔσπευδεν, οἱ δὲ ἀμφὶ τὸν  
 Σάτυρον ἐπ' ἐμέ. ὥς δὲ εἶδεν ὁ Θέρσανδρος  
 τὸν Σωσθένην, ἐπυθεῖναιτο πῶς ἔχει τὰ κατὰ  
 2 τὴν κόρην εἰς πειθὸς πρὸς αὐτόν. ὁ δὲ τὸν μὲν  
 οὕτω λόγον οὐ λέγει, σοφίζεται δὲ τι μάλα

<sup>1</sup> So Usset for σέ. κατὰ σέ would presumably mean "to your disadvantage."

<sup>2</sup> ἐπὶ is Jacobs' clever change for MSS. ἐν.

providence, and embroidering it with more miracles than Arion and his dolphin. Leucippe made no answer to him as he was recounting his marvels; so he went on: "You had better regard your own interests, and not indulge in any of this kind of talk to Thersander, in case you should anger a naturally amiable man; for once roused to fury, there is no stopping him. Amiability grows and multiplies if it meets with gratitude, while if it meets with contempt it is irritated into anger; the more a man is naturally inclined to friendliness, the more forward is he to avenge a slight." So much then for Leucippe's plight.

14. Clinias and Satyrus learning, by the information of Melitte, that I was shut up in gaol, at once came hurriedly by night to the prison, and were anxious to stay there with me; but the gaoler refused and bade them begone about their business as quick as might be. They were thus driven away by him, though greatly against their will, after I had conjured them to come to me without delay in the morning to tell me if Leucippe had reappeared; I also related to them all Melitte's promises, and then I had to stay with my heart on the balance between hope and fear, my hopes afraid and my terrors with a vestige of hope.

15. As soon as it was day Satyrus and his friends returned to me, while Sosthenes hurried to Thersander. Directly that Thersander saw him, he began to question him as to what progress was being made in the attempt to win Leucippe for him; to which question he did not reply the truth, but contrived an ingenious and plausible story. "She

πιθανῶς· "Ἄρκεται μὲν γάρ,"<sup>1</sup> εἶπεν "οὐ  
μὲν ἡγοῦμαι τὴν ἄρρησιν αὐτῆς αὐτῶς ἔχειν  
ἀπλῶς, ἀλλ' ὑποναεῖν μοι δοκεῖ σε χρησάμενον  
3 ἀπαξ ἀφήσειν καὶ ὀκνεῖ τὴν ὕβριν." "Ἀλλὰ  
τοῦτον γε ἔνεκεν," εἶπεν ὁ Θέρσαυδρος, "θαρ-  
ρεύω· τὸ γὰρ ἐμὸν αὐτῶς ἔχει πρὸς αὐτὴν,  
ὥς ἀθάνατον εἶναι. ἐγὼ δὲ μόνον φοβοῦμαι, καὶ  
ἐπείγομαι μαθεῖν περὶ τῆς κόρης, εἰ τῷ ὄντι  
γυνὴ τυγχάνει τοῦ καυίσκου γενομένη, ὥς ἢ  
4 Μελέτῃ μοι διηγήσῃτο." ταῦτα διαλεγόμενοι  
παρήσαν ἐπὶ τὸ τῆς Λευκίππης δαυμάτιον. ἐπεὶ  
δὲ πλησίον ἐγένοντο τῶν θυρῶν, ἀκούουσιν αὐτῆς  
παικισμένης. ἔστησαν οὖν ἀψόφῃτι κατόπιν τῶν  
θυρῶν.

16. "Οἶμοι, Κλειτοφῶν," (τοῦτο γὰρ ἔλαγε  
πολλαίκις). "οὐκ οἶδας τοῦ γέγονα καὶ τοῦ  
καθεῖργμαι· οὐδὲ γὰρ ἐγώ, τίς σέ κατέχει τύχη;  
2 ἀλλὰ τὴν αὐτὴν ἄρρωσιν δυστυχοῦμεν. ἄρα μὴ  
σε κατέλαβε Θέρσαυδρος ἐπὶ τῆς εἰκίας; ἄρα  
μὴ καὶ σὺ τι πέπονθας ὕβριστικόν; πολλαίκις  
ἠθέλησα πυθέσθαι παρὰ τοῦ Σωσθένους, ἀλλ'  
οὐκ εἶχον ὅπως πύθεσθαι. εἰ μὲν ὥς περὶ ἄνδρες  
ἐμαυτῆς, ἐφοβούμην, μὴ τί σοι κινήσω κακόν,  
παροξύνουσα Θέρσαυδρον ἐπὶ σέ· εἰ δὲ ὥς περὶ  
3 ξένου τινός, ὑπόνοια καὶ<sup>2</sup> τοῦτο ἦν· τί γὰρ  
μέλει γυναικὶ περὶ τῶν οὐχ ἑαυτῆς; πασάκις  
ἐμαυτὴν ἐβιασάμην, ἀλλ' οὐκ ἐπείθον τὴν γλῶσ-

<sup>1</sup> I was almost tempted to change the position of the  
inverted commas to μέν, γάρ εἶπεν; cf. such a phrase as *On*,  
*Tr.* 4. 2. 51. "In" que Miles "lo" coagula voce "triumpho"  
canet.

<sup>2</sup> It would be possible to read *καὶ* for *καί*, but I do not  
think the change is absolutely necessary. The *ἐν* without *ἐν*

still refuses," he said, "but I do not think that her refusal is genuine and final; I fancy she suspects that after once enjoying her favours you will cast her off, and she shrinks from the insult that is thus offered to her." "As far as that goes," said Thersander, "she need have no apprehensions; my feelings towards her are of such a nature that they can never die. There is only one thing about her of which I am really afraid, and I am exceedingly anxious to know the truth about it—whether she is really that young man's wife, as Melitte told me." As they thus talked, they arrived at the cottage where Leucippe was, and as they approached the door, they heard her deliciously murmuring to herself; they therefore took up their position behind the door without making any noise.

18. "Alas, Clitophon," she was saying over and over again, "you do not know what has become of me and where I am imprisoned; and I know not either what has befallen you: the same ignorance is the unhappy lot of both of us. Did Thersander come upon you at the house? Have you too suffered insult and violence? Many is the time that I have desired to ask Sosthenes about you, but knew not how to inquire. If I asked of you as of my own husband, I was afraid that I might bring some new trouble upon you by embittering Thersander's rage against you; if as of a stranger, that too would have been a matter of suspicion: for what should a woman care about others than those of her own family? How often did I try to force myself to ask,

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both corresponds to ἀποβόητος and expresses the certainty that suspicion would have been aroused by such a course of action.

σαν εἰπεῖν· ἀλλὰ ταῦτα μόνον ἔλεγον. "Ἄνερ  
 Κλειτοφῶν, Λευκίππης μόνης ἄνερ, πιστὸ καὶ  
 βίβαιε, ὃν οὐδὲ συγκαθεύδουσα πέπεικεν ἄλλη  
 4 γυνή, καὶ ἡ ἄσπαργος ἐγὼ πεπίστευκα· μετὰ  
 τοσούτων ἰδοῦσά σε χρόνους ἐν τοῖς ἀγροῖς οὐ  
 κατεφίλησα· νῦν εἰς αὐτὸν Θέρσανδρος ἔλθῃ  
 πνευθανόμενος, τί πρὸς αὐτὸν εἶπω; ἄρα ἀπο-  
 καλύψασα τοῦ δρώματος τὴν ὑπόκρισιν διηγῆ-  
 σμαι τὴν ἀλήθειαν; μή με νομίσης ἀνδρίποδον  
 5 εἶναι, Θέρσανδρε, στρατηγεῦ θυγάτηρ εἰμὶ  
 Βυζαντίων, πρώτου τῶν Τυρίων γυνή, οὐκ εἰμὶ  
 Θετταλή· οὐ καλοῦμαι Λάκαινα. ὕβρις αὕτη  
 6 ἐστὶ πειρατικὴ· λεληστέυμαι καὶ τοῦνομα. ἀνὴρ  
 μοι Κλειτοφῶν, πατὴρ Βυζάντιον, Σώστρατος  
 πατήρ, μήτηρ Πάνθεια· ἀλλ' οὐδὲ πιστεύσεις  
 ἐμοὶ λεγούσῃ, φοβούμαι δὲ καὶ ἐὰν πιστεύσῃς  
 περὶ Κλειτοφῶντος, μὴ τὸ ἄκαιρὸν μου τῆς  
 ἐλευθερίας τὸν φίλτατον ἀπολέσῃ. φέρε πάλιν  
 ἐνδύσωμαι μου τὸ δρᾶμα· φέρε πάλιν περίθωμαι  
 τὴν Λάκαιναν."

17. Ταῦτα ἀκούσας ὁ Θέρσανδρος μικρὸν  
 ἀναχωρήσας λέγει πρὸς τὸν Σωσθένην· "Ἦκου-  
 σας ἀπίστων ῥημάτων, γεμόντων ἔρωτες; ὅσα  
 εἶπεν· ὅσα ὠδύρατο· ὅτι<sup>1</sup> ἑαυτὴν κατεμέμψατο,  
 ὁ μοιχὸς μου κρατεῖ πανταχοῦ. δοκῶ, ὁ ληστής  
 2 καὶ φαρμακεύς ἐστι. Μελέττη φιλεῖ, Λευκίππη  
 φιλεῖ. ὄφελον, ὦ Ζεῦ, γενέσθαι Κλειτοφῶν."  
 "Ἄλλ' οὐ μαλακιστέον," ὁ Σωσθένης ἔφη,

<sup>1</sup> The MSS. have τί, which Jacobs altered into εἰς. But surely it is only that the initial ο of ὅτι disappeared before the final α of the preceding word?

but could not persuade my tongue to speak! I could only keep on saying this: 'My husband Clitophon, husband of Leucippe alone, faithful and steadfast! Another woman could not persuade you to be her own, no, not though she slept by your side, though I, heartless I, believed that you were hers! When I saw you in the garden after so long an interval of time, I would not even kiss you.' And now if Thersander comes again to ask me about myself, what shall I answer him? Shall I strip off the whole make-up and pretence of the long story and declare the truth? Think not, Thersander, that I am some servile chattel! I am the daughter of the commander-in-chief of the Byzantines, the wife of the first in rank among the people of Tyre; no Thessalian I, and my name is not Lacaena: this is but another instance of pirates' violence; my very name too has been stolen from me. My husband is Clitophon, my fatherland Byzantium: Sostrates is my father, Panthena my mother. But you will hardly believe my words—and if you did, I should be afraid for Clitophon's sake; my untimely frankness might be the ruin of him who is dearest to me. Come, let me play my part once more: let me once again assume the character of Lacaena!"

17. When he had heard this Thersander drew away a little, and said to Sosthenes: "Did you hear her love-sick words, almost incredible as they were? What things she uttered! How she wailed! How she reproached herself! That lecher has the better of me everywhere; I think the cut-purse must be a wizard too. Melite loves him, Leucippe loves him; would God that I might become Clitophon!" "No," said Sosthenes, "you must not

“δέσποτα, πρὸς τὸ ἔργον, ἀλλ’ ἐπὶ τὴν κόρη  
 3 ἰτέον αὐτήν. καὶ γὰρ ἂν νῦν ἐρᾷ τοῦ καταράτου  
 τούτου μοιχοῦ, μέχρι μὲν αὐτὸν οἶδε μόνον, καὶ  
 οὐ κοινοῶνῃκεν ἑτέρῳ, βόσκει τὴν ψυχὴν ἐπ’  
 αὐτόν· ἂν δὲ ἅπαξ εἰς ταῦτόν ἔλθῃς (πολλὰ  
 γὰρ<sup>1</sup> διαφέρεις ἐκείνου εἰς εὐμορφίαν) ἐπιλήσεται  
 4 τέλει αὐτοῦ. παλαιὸν γὰρ ἔρωτα μαραίνει  
 νέος ἔρως, γυνή δὲ καὶ μάλιστα τὸ παρὸν φιλεῖ,  
 τοῦ ἐξ ἀπόντος ἕως καινὸν οὐχ εἶρε, μνημονεύει  
 προσλαβοῦσα δὲ ἑτερου, τὸν πρότερον τῆς ψυχῆς  
 5 ἀπήλειψε.” ταῦτα ἀκούσας ὁ Θέρσανδρος ἠγέρθη.  
 λόγος γὰρ ἐλπίδος εἰς τὸ τυχεῖον ἔρωτος ἐς  
 πειθὸς ῥάδιος· τὸ γὰρ ἐπιθυμοῦν, σύμμαχον δ’  
 θέλει λαβόν, ἐγείρει τὴν ἐλπίδα.

18. Διαλιπὼν οἶν ὀλίγον ἐφ’ οἷς πρὸς ἑαυτὴν  
 ἐλάλησεν ἡ Λευκίππη, ὥς μὴ δοκοῖη τι κατακ-  
 αῦσαι<sup>2</sup> τῶν ὑπ’ αὐτῆς εἰρημίνων, εἰσέρχεται  
 σχηματίσας ἑαυτὸν εἰς τὸ εὐαγιστότερον<sup>3</sup> πρὸς  
 θεῶν, ὥς οἶετο. ἐπεὶ δὲ εἶδε τὴν Λευκίππην,  
 ἀνεφλέγη τὴν ψυχὴν, καὶ ἔδοξεν αὐτῷ τότε  
 2 καλλίων γεγονέναι. θρέψας γὰρ ὅλης τῆς  
 νυκτὸς τὸ πῦρ, ὅσων χρόνον ἀπεδείχθη τῆς  
 κόρης, ἀνεξωπύρησεν ἑξαίφνης ὕλην λαβὼν εἰς  
 τὴν φλόγα τὴν θεῶν, καὶ μικροῦ μὲν προσπεσὼν  
 περιεχίθη τῇ κόρῃ. καρτερήσας δ’ οὖν καὶ  
 παρακαθίσας διελέγετο, ἄλλοτε ἄλλα ῥήματα

<sup>1</sup> Some connecting particle seems to be required for the sentences in the bracket, and none is present in the MSS. Jacobs suggested *Et*, Collet *γάρ*.

<sup>2</sup> So Collet; the MSS. have the participle *κατακαύσας*.

<sup>3</sup> *εὐαγιστότερον* generally means “amiable” rather than “enjoying,” and Jacobs may possibly have been right in desiring to change it to *εὐαγιστότερον*.

weaken in your task, my master: you must once more approach the girl yourself. Even if now she is in love with this damned spark, it is only that as long as she has known him alone, and has no experience of others, she feeds her heart with love of him; once you step into his place—you are a far more handsome figure than he is—she will utterly forget him. A new love makes an old passion wither away; a woman is best pleased with things present before her, and only remembers the absent as long as she has failed to find something new: when she takes a new lover, she wipes off the impression of the old from her heart." When Thersander heard this exhortation, he roused himself; for words containing the prediction of success in love are efficacious in their power of persuasion: desire takes its own object as its ally, and so awakes the sentiment of hope.

19. He therefore waited for a little while after Leucippe had finished her soliloquy, so that he might not seem to have been listening to it, and then, composing himself to an expression which he thought would make him more acceptable in her sight, went into the hut. At the sight of Leucippe, his heart burned up into fresh love: she seemed to him at that moment to have become more beautiful than ever. All night long—the whole time that he had been absent from her—he had been nursing the fire of his passion; and now, the sight of her adding fresh fuel to its flames, it suddenly burst out, and he was all but falling upon her and embracing her. But he mastered himself and sat down by her side, beginning to converse with her and stringing to-



3 συνάπτων οὐκ ἔχοντα ναῦν. τοιοῦται γὰρ οἱ  
 ἐρώντες, ὅταν πρὸς τὰς ἐρωμένας ζητήσωσι  
 λαλεῖν· οὐ γὰρ ἐπιστήσαντες τὸν λογισμὸν τῆς  
 λόγου, ἀλλὰ τὴν ψυχὴν εἰς τὸ ἐρώμενον ἔχοντες,  
 τῇ γλώττῃ μόνον χωρὶς ἡμιόχου τοῦ λογισμοῦ  
 4 λαλοῦσιν. ὅμα οὖν συνδιαλεγόμενος, καὶ ἐπιθεὶς  
 τὴν χεῖρα τῷ τραχήλῳ, περιέβαλεν, ὥς μέλλον  
 φιλήσειν. ἡ δὲ προῖδοῦσα τῆς χειρὸς τὴν ὁδόν,  
 5 νεύει κάτω, καὶ εἰς τὸν κόλπον κατεδύετο. ὁ  
 δὲ οὐδὲν ἦτορ περιβαλὼν, ἀνέλκειν τὸ πρόσωπον  
 ἐβιάζετο· ἡ δὲ ἀντικατεδύετο καὶ ἔκρυπτε τὰ  
 φιλήματα. ὥς δὲ χρόνος ἐγένετο τῇ τῆς χειρὸς  
 πύλῃ, φιλονεικία λαμβάνει τὸν Θέρσανδρον  
 ἐρωτική, καὶ τὴν μὲν λαιὰν ὑποβάλλει τῷ  
 προσώπῳ κάτω, τῇ δὲ ἐξῆς τῆς κόμης λαβό-  
 6 μενος, τῇ μὲν εἶλεν εἰς τοῦπίσω, τῇ δὲ εἰς  
 τὸν ἀνθρεῶνα ὑπερείδων ἀνώθει. ὥς δὲ ποτε  
 ἐπαύσατο τῆς βίας, ἡ τυχῶν, ἡ μὴ τυχῶν, ἡ  
 καμὼν, λέγει πρὸς αὐτὸν ἡ Λευκίππη· “Ὅτε  
 ὥς ἐλεύθερος παίζει, αὐτὸς ὥς εὐγενὴς· καὶ σὺ  
 ἐμμήσω Σωσθέην, ἄξιος ὁ δοῦλος τοῦ δεσπότου,  
 ἀλλ’ ἀπέχου τοῦ λαιπαῦ, μηδὲ ἐλπίσης τυχεῖν,  
 πλὴν εἰ μὴ γένῃ Κλειτοφῶν.”

19. Ταῦτα ἀκούσας ὁ Θέρσανδρος οὐκ εἶχεν  
 ὅς τις γένηται· καὶ γὰρ ἦρα, καὶ ὠργίζετο.  
 θυμὸς δὲ καὶ ἔρως δύο λαμπάδες· ἔχει γὰρ

gether remarks with no particular meaning. This is characteristic of lovers, when they try to talk with the women they love; they put no sense into what they say, but, their whole heart fixed on the object of its love, they let their tongue prattle on without the guidance of reason. As he conversed with her and put his hand on her shoulder, he began<sup>1</sup> to embrace her, making as though he would kiss her; but she, seeing the course which his hand was about to take, bent her head down and let it drop on her bosom; at which he did but encircle her neck the more, trying to compel her to lift up her face, while she in return still bent down and tried to avoid his kisses. Some time passing in this wrestling against the force of his hand, Thersander was overcome by love's anger and strife; he put his left hand beneath her face, while with the right he took hold of her hair; and pulling her head backward with the one and pushing upward beneath her chin with the other, he made her lift up her head. When he presently desisted from the force he was employing, either because he had been successful in his object, or because he had been unsuccessful in it, or because he was tired, Lenciippe exclaimed to him, "You are not acting as a free man or as one that is noble; you behave like Sesthenes; the man is worthy of his master. Stop now, and know that you can never attain your wishes, unless you become Chitophon."

19. At these words Thersander was utterly distracted; he loved, he was wroth. Anger and love are two flames: yes, anger possesses a second fire, as

<sup>1</sup> It might be objected that this would rather render the imperfect *επειδὴ* than the aorist in the text. But the Greek means that he placed his arm round her neck, trying to bring her face into the right position for a kiss.

# ACHILLES TATIUS

καὶ ὁ θυμὸς ἄλλο πῦρ, καὶ ἔστι τὴν μὲν φύσιν  
 2 ἐναντιώτατον, τὴν δὲ βίαν ὁμοιον. ὁ μὲν γὰρ  
 παροξύνει μισεῖν, ὁ δὲ ἀναγκάζει φιλεῖν· καὶ  
 ἀλλήλων πάροις ἢ τοῦ πυρὸς ἔστι πηγή.  
 ὁ μὲν γὰρ εἰς τὸ ἦπαρ κάθηται, ὁ δὲ τῇ καρδίᾳ  
 3 περιμαίνεται. ὅταν οὖν ἄμφω τὸν ἄνθρωπον  
 καταλάβωσι,<sup>1</sup> γίνεται μὲν αὐτοῖς ἡ ψυχὴ τρυ-  
 τάνη, τὸ δὲ πῦρ ἑκατέρου ταλαντεύεται. μάχον-  
 ται δὲ ἄμφω περὶ τῆς βροτῆς· καὶ τὰ πολλὰ  
 μὲν ὁ ἔρως εἴωθε νικᾶν, ὅταν εἰς τὴν ἐπιθυμίαν  
 εὐτυχῇ· ἦν δὲ αὐτὸν ἀτιμίσῃ τὸ ἐρώμενον, αὐτὸς  
 4 τὸν θυμὸν εἰς συμμαχίαν καλεῖ. κακείνος ὡς  
 γαίτων πείθεται, καὶ ἀνάπτουσιν ἄμφω τὸ πῦρ.  
 αὐτὸν δὲ ἀπαξ ὁ θυμὸς τὸν ἔρωτα παρ' αὐτῷ λάβῃ  
 καὶ τῆς οἰκείας ἑώρας ἐκπεσόντα κατήσχη, φύσει<sup>2</sup>  
 ὦν ἄσπονδος, οὐχ ὡς φίλῳ πρὸς τὴν ἐπιθυμίαν  
 συμμαχεῖ, ἀλλ' ὡς δοῦλον τῆς ἐπιθυμίας πεδήσας  
 κρατεῖ· οὐκ ἐπιτρέπει δὲ αὐτῷ σπείσασθαι πρὸς  
 5 τὸ ἐρώμενον, κἂν θέλῃ. ὁ δὲ τῷ θυμῷ βεβαπτισ-  
 μένος καταδύεται, καὶ εἰς τὴν ἰδίαν ἀρχὴν  
 ἐκπηδῆσαι θέλων, οὐκέτι ἐστὶν ἐλεύθερος, ἀλλὰ  
 μισεῖν ἀναγκάζεται τὸ φιλούμενον. ὅταν δὲ ὁ  
 θυμὸς καχλάζων γεμισθῇ, καὶ τῆς ἐξουσίας  
 ἐμφερηθεὶς ἀποβλύσῃ, κύμνει μὲν ἐκ τοῦ κόρον,  
 καμὼν δὲ παρίεται, καὶ ὁ ἔρως ἀμύνεται καὶ

<sup>1</sup> This word, like μάχεται below, is found in the singular in the MSS. The plurals were restored by Cobet.

<sup>2</sup> The MSS. read φύσει τε. There is no place for a conjunction, and it was rightly left out by Jacobus.

opposite as possible to the other in its nature, but of equal strength. The one stirs up to hatred, the other forces on to love; and near to each other are the sources of both; the one has its seat in the bile,<sup>1</sup> the other flutters madly round the heart. When both these passions together attack a man, his soul becomes a balance between them, with fire in either of its scales; they fight as to which shall weigh down the balance, and generally love wins, if it attain the object of its desire; but if the beloved scorn it, it calls in anger to be its ally; like a true neighbour it responds to the call, and both combine together in making the flames burn more fiercely. But<sup>2</sup> if once anger, associating with love, has driven it from its proper place and keeps it without, it is an implacable foe, and will not fight together with it as a friend with a view of accomplishing its desire, but rather keeps it bound as its desire's serf; it will not allow it, even though it be anxious to do so, to come to terms with the beloved. Then love is overwhelmed by anger and sinks in its flood; and when it wishes to revert to its former power, it is no longer free, but is forced to hate the object of its affections. Anger, however, first froths up to its full and has complete fruition of its power; then it grows weary and begins to weaken from satiety, and when the weakening has once begun its power relaxes: then

<sup>1</sup> Literally, the liver. But the mention of that organ seems medical, and almost ridiculous to our ears in such a connexion.

<sup>2</sup> The whole of the rest of this chapter is a *résumé* or patch, half physiological and half psychological, of a character extremely tiresome to modern readers. It is difficult to translate into any English that does not appear to us ludicrous, and I have departed more than usual from a closely literal rendering of the Greek.

ὀπλίζει τὴν ἐπιθυμίαν καὶ τὸν θυμὸν ἤδη καθεύ-  
 6 δοντα νικάῃ. ὁρῶν δὲ τὰς ὑβρεῖς, ὡς κατὰ τῶν  
 φιλτάτων ἐπαρνήνησεν, ἀλγεί, καὶ πρὸς τὸ ἐρώ-  
 μενον ἀπολογεῖται, καὶ εἰς ὀμιλίαν παρακα-  
 λεῖ, καὶ τὸν θυμὸν ἐπαγγέλλεται καταμαλάττειν  
 7 ἡδονῇ. τυχὼν μὲν οὖν ὧν ἠθέλησεν, ἴλεως  
 γίνεται· ἀτιμούμενος δὲ πάλιν εἰς τὸν θυμὸν κατα-  
 δύεται. ὁ δὲ καθεύδων ἐξεγείρεται καὶ τὰ ἀρχαῖα  
 ποιῶν ἀτιμία γὰρ ἐρωτος σύμμαχος ἐστι θυμός.

20. Ὁ Θέρσανδρος εἶν, τὸ μὲν πρῶτον ἐλπί-  
 ζων εἰς τὸν ἔρωτα εὐτυχήσειν, ὅλος Λευκίππου  
 δοῦλος ἦν· ἀτυχῆσαι δὲ ὧν ἠλπισεν, ἀφῆκε  
 τῷ θυμῷ τὰς ἡνίας.<sup>1</sup> βραπίζει δὲ κατὰ κόρρης  
 αὐτῆν, “ὦ κακὸδαῖμον ἀνδράποδον,” λέγων,  
 “καὶ ἀληθῶς ἐρωτιῶν πάντων γάρ σου κατη-  
 2 κουσα. εὐκ ἀγαπᾷς ὅτι σοι λαλῶ; καὶ μεγάλην  
 εὐτυχίαν δοκεῖς, τὸν σὸν καταφιλήσαι δεσπότην,  
 ἀλλὰ ἀκκίξῃ καὶ σχηματίξῃ πρὸς ἀπόνους; ἐγὼ  
 μὲν σε καὶ πεπορευῆσθαι δοκῶ καὶ γὰρ μοιχὸν  
 3 φιλεῖς. ἀλλ’ ἐπειδὴ μὴ θέλεις ἐραστοῦ μου  
 πείραν λαβεῖν, πειράσω δεσπότην.” καὶ ἡ  
 Λευκίππη, “Κάν τυραννεῖν ἠθέλησ, κἀγὼ τυραν-  
 νεῖσθαι, πλήν οὐ βιάσθ.” καὶ πρὸς τὸν Σωσθέ-  
 νην ἰδοῦσα, “Μαρτύρησον,” εἶπεν αὐτῷ, “πῶς  
 πρὸς τὰς αἰκίας ἔχω· σὺ γὰρ με καὶ μάλλον  
 4 ἡδίκησας.” καὶ ὁ Σωσθένης αἰσχυρθεὶς ὡς  
 ἐληλεγμένος, “Ταύτην,” εἶπεν, “ὦ δέσποτα,  
 ξανθῆναι μάστιγι δει, καὶ μυρίαὶς βασάνοις

<sup>1</sup> Wyttenbach's correction for MSS. ἡνίας.

love takes the offensive, puts desire into arms, and wins the mastery over anger which has already begun to doze. It sees the wrongs which it has done to those very dear to it in its moment of frenzy; it feels remorse, it expresses its sorrow to the beloved and proposes terms of agreement, promising to soften anger by the power of pleasure. If it gains the object of its desires, it becomes agreeable and gentle; but if it is once more rejected, it is again overwhelmed by anger, which is aroused from its slumbers and acts as it did before. Anger is the ally of love suffering under scorn.

20. Thersander then, when he first hoped to be successful in his passion, was wholly Leucippe's slave: but when he was disappointed of his hopes, he gave free rein to his anger. "Wretched slave," he cried, striking her on the face, "miserable, love-sick girl; I heard all your ravings. Are you not delighted that I even speak to you? Do you not think it a great piece of good fortune to be able to kiss your master? No, instead of that, you give yourself airs and make yourself out to be mad. A harlot you must be, for it is an adulterer that you love. Since, then, you will not take me as a lover, you shall experience me as a master." "Very good," said Leucippe, "if you choose to play the tyrant, and I have to suffer your oppression; but you will never ravish me by violence. I call you to witness," she said, turning to Sesthenes, "how I bear outrage; your treatment of me has been still worse." Sesthenes, full of shame at being thus convicted of his wrong-doing, cried: "A good taste of the lash is what this trollop wants, and an experience of all

περιπσεῖν, ὥς ἂν μάθῃ δεσπότην μὴ κατα-  
φρονεῖν."

21. "Πείσθητι τῷ Σωσθένει," φησὶν ἡ Λευ-  
κίππη· "συμβουλεύει γὰρ καλῶς. τὰ βασά-  
νους παράττησον, φερέτω τροχόν· ἰδοὺ χεῖρες,  
ταινέτω. φερέτω καὶ μύστιγας· ἰδοὺ νῶτον,  
τυπτέτω. κομιζέτω πῦρ· ἰδοὺ σῶμα, κειέτω.  
2 φερέτω καὶ αἰθέρον· ἰδοὺ δέρη, σφαζέτω. ἀγῶνα  
θεύσασθε καινόν· πρὸς πάσαι τὰς βασάνους  
ἀγωνίζεται μία γυνή, καὶ πάντα νικᾷ. εἴτα  
Κλειτοφῶντα μοιχὸν καλεῖς, αὐτὸς μοιχὸς ὢν;  
οἷδὲ τὴν Ἄρτεμιν, εἰπέ μοι, τὴν σὴν φοβῆ.  
ἀλλὰ βιάξῃ παρθένον ἐν πόλει παρθένου;  
3 Δέσποινα, ποῦ σοῦ τὰ τύξα;" "Παρθένος;"  
εἶπεν ὁ Θέρσανδρος· "ὦ τόλμης καὶ γέλωτος  
παρθένος τοσοῦταις συννυκτερεύσασα πειραταῖς.  
ἐδούλοί σοι γέγονασιν αἱ λησταί; φιλασό-  
φων ἦν τὸ πειρατήριον; οὐδεὶς ἐν αὐτοῖς εἶχεν  
ὀφθαλμούς;"

22. Καὶ ἡ Λευκίππη εἶπεν· "Εἰμὶ<sup>1</sup> παρθένος,  
καὶ μετὰ Σωσθένην· ἐπεὶ πιθοῦ Σωσθένους.  
αὐτὸς γὰρ οὕτως γέγονέ μοι<sup>2</sup> ληστής· ἐκεῖνοι  
γὰρ ἦσαν ὑμῶν μετριάτεροι, καὶ οὐδεὶς αὐτῶν  
2 ἦν οὕτως ὑβριστής. αἱ δὲ ὑμεῖς τοιαῦτα ποιεῖτε,  
ἀληθινὸν τοῦτο πειρατήριον. εἴτα οὐκ αἰσχύ-  
νασθε ποιοῦντες ἢ μὴ τετολμήκασι αἱ λησταί;  
λαυθάνεις δὲ ἐγκόμῳ μοι διδοῦς πλεῖον διὰ

<sup>1</sup> MSS. εἰ, corrected by Jacobs. The alternative is to keep εἰ and put a comma after Σωσθένην, omitting the following και: "Ask Sosthenes if I am still a virgin, even after passing through his hands."

<sup>2</sup> Corrected from μου by G. B. Hase.

kinds of tortures, until she learns not to look down on her lord and master."

21. "You had better listen to Sosthenes," said Leucippe; "he gives you admirable advice. Set out your tortures, bring up the wheel. Here are my arms,<sup>1</sup> stretch them out. Bring your scourges too: here is my back, smite upon it. Bring your fire; here is my body, burn it. Bring also the sword; here is my neck, pierce it. Feast your eyes with a new sight; one woman contends against all manner of tortures, and overcomes all her trials. Then do you dare to call Clitophon an adulterer when you are an adulterer yourself? Tell me, pray, have you no fear of your own patroness Artemis, that you would ravish a virgin in the virgin's<sup>2</sup> city? Queen, where are thy avenging arrows?" "Virgin indeed!" cried Thersander. "The ridiculous impudence of the baggage! You a virgin, who passed night after night among a gang of pirates! I suppose your pirates were eunuchs? Or was the pirates' lair a Sunday-school? Or perhaps none of them had eyes?"

22. "Virgin I am," said Leucippe, "even after passing through Sosthenes' hands; if you do not believe me, ask him. He was the real brigand to me; the others had more command over their passions than both of you, and none of them shewed the brutal lust that you shew. If you behave like this, here is the true pirates' lair. Do you feel no shame in acting as the pirates never dared to act? You do not seem to realize that by this very shamelessness

<sup>1</sup> The victim was "spread-eagled" on the wheel, the hands and feet drawn as far apart as possible.

<sup>2</sup> Diana of the Ephesians, who was in reality rather, I believe, a goddess of fertility than of chastity.



ταύτης σου τῆς ἀναισχυντίας καὶ τις ἐρεῖ,  
 καὶ νῦν μαινόμενος φονεύσῃς. 'Λευκίππη παρ-  
 θένος μετὰ Βουκόλους, παρθένας καὶ μετὰ Χαι-  
 3 ρεάν, παρθένας καὶ μετὰ Σωσθένην.' ἰλλὰ  
 μέτρια ταῦτα· τὸ δὲ μῆζον ἐγκώμιον, 'Καὶ μετὰ  
 Θέρσανδρον παρθένας, τὸν καὶ ληστῶν ἀσελγέ-  
 στερον· ἂν ὑβρίσαι μὴ δυνήθῃ, καὶ φονεῖαι.'  
 4 ὀπλίζου τοίνυν ἤδη, λήμβανε κατ' ἐμοῦ τὰς  
 μάστιγας, τὸν τροχόν, τὸ πῦρ, τὸν σίδηρον·  
 συστρατενέσθω δέ σοι καὶ ὁ σύμβουλος Σωσθέ-  
 νης. ἐγὼ δὲ καὶ γυμνή, καὶ μόνη, καὶ γυμνή,<sup>1</sup> ἐν  
 ὄπλων ἔχω τὴν ἐλευθερίαν, ἥ μήτε πληγαῖς  
 κατακόπτεται, μήτε σιδήρῳ κατατέμνεται, μήτε  
 πυρὶ κατακαίεται. οὐκ ἀφήσω ποτὲ ταύτην ἐγώ·  
 κἂν καταφλέγῃς, οὐχ οὕτως θερμὸν εὐρήσεις τὸ  
 πῦρ."

<sup>1</sup> καὶ here follows in the MSS., and Jacobs was probably  
 right in omitting it.

of yours, you are piling up the greater eulogies for me; if you kill me now in your mad passion, people will say; 'Here is Leucippe, who remained a virgin after falling among lucreneers, who remained a virgin after her abduction by Chacraas, who remained a virgin after passing through the hands of Sesthenes!' This would be but little; I shall have a still greater need of praise; 'She remained a virgin even after her encounter with Thersander, who is more lecherous than any robber; if he cannot gratify his lust, he kills its object!' Take up then all your instruments of torture, and at once; bring out against me the scourges, the wheel, the fire, the sword, and let Sesthenes, your counsellor, take the field with you. I am defenceless, and alone, and a woman; but one shield I have, and that is my free soul, which cannot be subdued by the cutting of the lash, or the piercing of the sword, or the burning of the fire. That is a possession I will never surrender; no, not I: and burn as you will, you will find that there is no fire hot enough to consume it!"

1. Ταῦτ' ἀκούσας ὁ Θέρσαυδρος παντοδαπὸς  
 ἦν· ἤχθετο, ὠργίζετο, ἐβουλεύετο. ὠργίζετο μὲν,  
 ὡς ὑβρισμένος· ἤχθετο δέ, ὡς ἀποτυχῶν ἐβου-  
 λεύετο δέ, ὡς ἐρῶν. τὴν οὖν ψυχὴν διασπώ-  
 2 μενος, οὐδὲν εἰπὼν πρὸς τὴν Λευκίππην, ἐξεπῆ-  
 σχολῆν εἰς τὴν διάκρισιν τῆς τρικυμίας, βουλευύ-  
 μενος ἅμα τῷ Σωσθίνει, πρόσεισι τῷ τῶν δεσ-  
 μῶν ἄρχοντι. δεόμενος διαφθαρήναί με φαρμάκῃ.  
 3 ὥς δὲ οὐκ ἔπειθεν (ἐδεῖλε γὰρ τὴν πόλιν· καὶ  
 γὰρ ἄλλον ἄρχοντα πρὸ αὐτοῦ ληφθέντα ταιαύ-  
 την ἐργασάμενον φαρμακείαν ὑποθανεῖν) δευ-  
 τέρου αὐτῷ προσφέρει δέησιν, ἐμβαλεῖν τιτὰ  
 εἰς τὸ οἶκημα εἰθα ἔτυχον δεδεμένους, ὥς δὴ  
 καὶ αὐτὸν ἓκα τῶν δεσμοτῶν, προσποιησάμενος  
 4 βούλεσθαι τὰμὰ δι' ἐκείνου μαθεῖν. ὁπείσθη,  
 καὶ ἐβέβατο τὸν ἄνθρωπον. ἔμελλε δὲ ἐκεῖνος  
 ὑπὸ τοῦ Θερσαύδρου δευδαυγμένος τεχνικῶς πάνυ  
 περὶ τῆς Λευκίππης λόγον ἐμβαλεῖν, ὥς εἴη  
 πεφανευμένη, τῆς Μελίττης συσκευασαμένης τὸν

<sup>1</sup> This is not quite a literal translation. τρικυμία is the third water, expressed to be bigger than the others, like our

## BOOK VII

1. At these words Thersander was utterly distracted: he felt grief, anger, and the need of taking further counsel; the first, for his insulting repulse; the second, for his ill-success in his desires; and the third, because he was still in love. His soul therefore torn every way, he made no reply to Leucippe, but rushed from the hut. Although he flung away in a passion, he then allowed his mind the leisure to try to escape from the grievous quondary<sup>1</sup> in which he found himself: and, after consulting Sosthenes, he went to the chief gaoler and asked that I might be put out of the way by means of poison. He could not persuade him, because the gaoler was afraid of the people's vengeance, a predecessor of his having been found guilty of a similar poisoning and put to death: so he made a second request, that he would put a second inmate, in the guise of another prisoner, into the cell where I was lying shackled, with a view to learning my whole story by means of confidences made to him. The gaoler agreed, and the man was sent: he had had full instructions from Thersander, and he was to relate to me a story most artfully composed about Leucippe, to the effect that she had been killed by the contrivance of Melitte.

seventh and the Romans' tenth; but the word here refers to the three emotions described as distracting Thersander at the beginning of the chapter.

5 φόνον. τὸ δὲ τέχνασμα ἦν τῷ Θερσάνδρῳ<sup>1</sup>  
 εὐρεθῆν, ὡς ἂν ἀπαγοῦς ἐγὼ μηκέτι ζῶσαν τὴν  
 ἐρωμένην, καὶ τὴν δίκην φύγοιμι, μὴ πρὸς  
 6 ζήτησιν αὐτῆς ἔτι τραπείμην. προσέκειτο δὲ ἡ  
 Μελίττη τῷ φόνῳ, ἵνα μὴ, τετελευτηκέναι τὴν  
 Λευκίππην δοκῶν, τὴν Μελίττην γήμας ὡς ἂν  
 ἐρᾶσαν, αὐτοῦ μένοιμι, καὶ τοῦτου παρέχοιμί  
 τινα φόβον αὐτῷ τοῦ μὴ μετ' ἡδείας Λευκίππην  
 ἔχειν, ἀλλὰ μισήσας, ὡς τὸ εἰκός, τὴν Μελίττην,  
 ὡς ἂν ἀποκτείνασάν μου τὴν ἐρωμένην, ἀπαλ-  
 λαγείην ἐκ τῆς πόλεως τὸ παρέπαν.

2. Ὡς οὖν ὁ ἄνθρωπος ἐγένετό μου πλησίον, καὶ  
 τοῦ δράματος ἤρχετο· ἀνοιμῶξας γὰρ πάντῃ  
 κακούργων, "Τίνα βίον," ἔφη, "βιωσόμεθα ἔτι;  
 καὶ τίνα φυλαξόμεθα πρὸς ἀκίνδυνον ζωῆς; οὐ  
 γὰρ αὐτιάρεης ἡμῖν ὁ δίκαιος τρόπος. ἐμπίπ-  
 3 τουσαι δὲ αἱ τύχαι βαπτίζουσιν ἡμᾶς. ἔδει γάρ  
 με μαντεύσασθαι, τίς ἦν ὁ συμβαδίζων μοι, καὶ τί  
 2 πεπραχὼς εἴη." καθ' ἑαυτὸν δὲ ταῦτα ἔλεγε καὶ  
 τὰ τειαῦτα, ζητῶν ἀρχὴν τῆς ἐπ' ἐμὲ τοῦ λόγου  
 3 τέχνης, ὡς ἂν πυθοίμην τί εἴη παθῶν. ἀλλ' ἐγὼ  
 μὲν ἐφρύντεζον οἷον<sup>2</sup> ᾄμαζεν ὀλίγον, ἄλλος δὲ τις  
 τῶν συνεδεσμένων (περίεργον γὰρ ἄνθρωπος  
 ἀτυχῶν εἰς ἀλλοτριῶν ἀκρόασιν κακῶν· ἐπεὶ  
 φάρμακον αὐτῷ τοῦτο τῆς οἷον ἔπαθε λύπης ἢ πρὸς  
 ἄλλον εἰς τὸ παθεῖν κοινωνία) "Τί δέ σοι συμ-  
 4 βέβηκεν," εἶπεν, "ἀπὸ τῆς Τύχης; εἰκός γάρ σε  
 μηδὲν ἁδικήσαντα πονηρῶ περιπτεεῖν δαίμονι.  
 τεκμαίρομαι δὲ ἐκ τῶν ἐμυτοῦ." καὶ ἅμα τὰ

<sup>1</sup> + ed preceded ἐμῶν in the MSS., but it was rightly omitted by Cobet.

<sup>2</sup> Some MSS. have follow with κατὰ τοὺς ἔχον δ δέ, but it is better omitted.

The plot was composed by Thersander with this object: that if I were acquitted at my trial, I should believe that my loved one existed no more, and should therefore make no efforts to look for her; and Melitte was associated with her murder, so that I might not marry Melitte with the idea that she was still in love with me, thinking that Leucippe was dead, and so remain in the town and give constant anxiety to Thersander and prevent him from enjoying Leucippe at his ease, but should rather, as was natural, detest Melitte as the cause of my darling's murder, and leave Ephesus once and for all.

2. So the fellow became my cell-mate and began to play the part that had been taught him. Heaving a simulated groan, "What kind of life," he said, "am I to live in future? How can I direct my course so as to be out of danger? An honest life has by itself done me no good at all; evil fortune has overwhelmed me, and the waters of fate are closing over my head. I suppose I ought to have guessed the kind of man my fellow-traveller was, and the sort of things he had been doing." This he murmured to himself and other phrases like it, trying to get a conversation begun with me, so that I should ask him what his trouble was. However, I paid little attention to what he said between his groans; but one of our fellow-prisoners (for in misfortune man is a creature always inquisitive to hear about another's woes; community of suffering is something of a medicine for one's own troubles), said to him: "What was the prank that Fortune played you? I dare say you met with a piece of bad luck, and did nothing wrong, if I may judge from my own misfortunes." So saying, he related his own story, the

οἰκεία κατέλεγεν, ἐφ' οἷς ἦν δεδωμένοι· ἐγὼ δὲ οὐδενὶ τούτων προσεῖχον.

3. Ὡς δὲ ἐπαύσατο, τὴν ἀντίδοσιν ᾗτει τοῦ λόγου τῶν ἀτυχημάτων, "Λέγοις ἄν," εἰπὼν, "καὶ σὺ τὰ σαυτοῦ." ὁ δέ, "Βαδίζων ἔτυχον," εἶπε, "τὴν ἐξ ἄσπετος χθὲς ἐπορευόμην<sup>1</sup> δὲ τὴν  
2 ἐπὶ τῆς Σμύρνης ὁδόν. προσελθόντι δέ μοι σταδίου τέτταρας, νεανίσκος ἐκ τῶν ἀγροῦν προσελθὼν καὶ προσειπὼν καὶ πρὸς μικρὸν συμβαδίσας, 'Ποῖ,' ἔφη, 'ἔχεις τὴν ὁδόν;' 'Ἐπὶ Σμύρνης,' εἶπον. 'Κύριώ,' ἔφη, 'τὴν αὐτήν, ἀγαθὴ τύχη,' τοῦτεῦθεν ἐπορευόμεθα κοινῇ, καὶ διελεγόμεθα,  
3 οἷα εἰκὸς ἐν ὁδῷ. ὥς δὲ εἷς τι πανδοκεῖον ἤλθομεν, ἤριστόμεν ἅμα· κατὰ ταῦτό δὲ παρακαθίζουσιν ἡμῖν τινὲς τέτταρες, καὶ προσποιοῦντο μὲν ἀριστῶν κάκεινοι, ἐπεώριον δὲ ἡμῖν πικρὰ καὶ  
4 ἀλλήλοισι ἐπέενον. ἐγὼ μὲν οὖν ὑπὸ πτερον τοὺς ἀνθρώπους διανοεῖσθαι εἰς ἡμᾶς, οὐ μὴν ἡδυνάμην συνέναι τί αὐτοῖς ἐθέλει τὰ νεύματα· ὁ δὲ ὠχρὸς ἐγένετο κατὰ μικρὸν καὶ ἀκηρότερον ἦσθαι, ἤδη  
5 δὲ καὶ τρόμος εἶχεν αὐτόν. ὥς δὲ ταῦτα εἶδον, ἀναπηδήσαντες συλλαμβάνουσιν ἡμᾶς καὶ ἱμάσιν εὐθὺς δεσμεύουσι· παῖει δὲ κατὰ κάρρης τις ἐκείνων· καὶ παταχθεὶς, ὥσπερ βασάνους παθὼν μυρίας, καταλέγει μηδεὺς ἐρωτῶντος αὐτόν· 'Ἐγὼ τὴν κύρην ἀπέκτεινα, καὶ ἔλαβον χρυσοῦς ἑκατὸν παρὰ Μελίττης τῆς Θερσάνδρου γυναικός· αὕτη  
6 γὰρ με ἐπὶ τὸν φόνον ἐμισθώσατο. ἀλλ' ἰδοὺ τοὺς χρυσοῦς ἡμῖν τοὺς ἑκατὸν φέρω· ὥστε τί με ἀπόλλυτε καὶ ἑαυτοῖς φθονεῖτε κέρδους;

<sup>1</sup> Ἐγὼ δὲ ὥς ἤκουσα Θερσάνδρου καὶ Μελίττης

<sup>1</sup> (1) ἐξ αὐτοῦ ἐκτετακτοῦ for 3388. ἀποκρίματα.

reason why he was in prison. However, I paid no attention to any of his talk.

3. This concluded, he asked the other for the story of his troubles: "Now do you," said he, "relate what happened to you." "I happened yesterday," replied the other, "to be leaving the town on foot; I was proceeding on the road to Smyrna. When I had gone about half a mile, a young man from the country came up: he hailed me and accompanied me a little way. 'Where are you going?' said he. 'To Smyrna,' said I. 'So am I,' he said, 'by good luck.' So from there we went on together, and there passed between us the usual conversation of people journeying together, and when we arrived at an inn, we took our mid-day meal in one another's company. Then four fellows came and sat down with us: they too pretended to eat, but they kept casting glances at us and nodding and winking at each other. I suspected that they entertained some bad purpose against us, but I could not understand what their signs and nods meant: my companion, however, began to turn pale and ate more and more slowly, and was finally overcome with a fit of trembling. When they saw this, the men jumped up, and, over-powering us, quickly tied us up with leather thongs: one of them struck my companion on the head, and he, as if he had experienced a thousand tortures, began to blurt out, though no one had questioned him: 'Yes, I killed the girl, and took the bribe of a hundred pieces of gold from Melitte, Theramander's wife, which was the hire she gave me for the crime. Here is the money: why be the death of me and deprive yourselves of this chance of gain?'"

I had not been attending previously, but when I



# ACHILLES TATIUS

ταῦτομα, τὸν ἄλλον οὐ προσέχων χρόνον, τῇ δὲ  
 λόγῳ τὴν ψυχὴν ὥσπερ ὑπὸ μίωποι παταχθεὶς,  
 ἐγείρω καὶ πρὸς αὐτὸν μεταστραφείς λέγω· "Τίς  
 ἢ Μελέττη"; ὁ δέ, "Μελέττη ἐστίν," ἔφη, "τῶν  
 7 ἐνταῦθα πρώτη γυναικῶν. αὕτη νεανίσκου γινὼς  
 ἠρώσθη· Ἔυριον, οἶμαι, φασὶν αὐτόν· κακῆνος  
 ἔτυχεν ἐρωμένην ἔχων, ἣν εὗρεν ἐν τῇ τῆς  
 Μελέττης οἰκίᾳ πεπραμένην. ἡ δὲ ὑπὸ ζηλοτυπίας  
 πεφλογμένη τὴν γυναῖκα ταύτην ἀπατήσασα  
 συλλαμβάνει καὶ παραδίδωσι τῇ σὺν δὴ<sup>1</sup> κακῇ  
 9 τύχῃ μοι συνωδευκῆτι, φονεῦσαι κελύσασα. ὁ  
 μὲν οὖν τὸ ἀνύσιον ἔργον τοῦτο ὄρῳ· ἐγὼ δὲ ὁ  
 ἄθλιος, οὔτε ἰδὼν αὐτάν, αὐτε ἔργου τινὸς κοινω-  
 νήσας ἢ λόγου, συναπηγάμην αὐτῷ δεδεμένος, ὥς  
 τοῦ ἔργου κοινωνός. τὸ δὲ χαλεπώτερον, μικρὸν  
 τοῦ παυδοκείου προσελθόντες, τοὺς ἑκατὸν χρυσαὺς  
 λαβόντες παρ' αὐτοῦ, τὸν μὲν ἀφήκαν φυγεῖν,  
 ἐμὲ δὲ ἄγουσι πρὸς τὸν στρατηγόν."

4. Ὡς δὲ ἤκουσά μου τὸν μῦθον τῶν κακῶν,  
 οὔτε ἀνήμεξα οὔτε ἔκλαυσα· οὔτε γὰρ φωνὴν  
 εἶχον οὔτε δάκρυα· ἀλλὰ τρόμος μὲν εὐθὺς  
 περιεχύθη μου τῷ σώματι καὶ ἡ καρδίᾳ μου  
 ἐλέλυτο, ὀλίγον δὲ τί μοι τῆς ψυχῆς ὑπελέλειπτο.  
 2 μικρὸν δὲ νῆψας ἐκ τῆς μέθης τοῦ λόγου, "Τίνα  
 τρόπον τὴν κόρην," ἔφη, "ἀπέκτεινεν ὁ μισθατός,  
 καὶ τί πεποίηκε τὸ σῶμα;" ὁ δὲ ὡς ἀπαξ ἐνέβαλέ

<sup>1</sup> Cuber's correction for the meaningless *ἐρη* of the MSS.

heard the names of Thersander and Melitte, I started up, seeming to be stung to the heart by what he said as though by the sting of a gadfly: and I turned to him and said, "Who is Melitte?" "Melitte," said he, "is a lady of the highest rank among those of this place. She was in love with a certain young man—a Tyrian, they say—and this Tyrian happened to be in love with a girl whom he afterwards found as a bought slave in Melitte's house. She, fired by jealousy, got hold of this girl by fraud and handed her over to the man with whom it was my bad luck to travel, bidding him put her out of the way. He did indeed commit the crime: but the unhappy I, who had never even seen him or taken any part with him in word or deed, was now being dragged away with him as if I were an accomplice. Worse still, when we had gone a little way from the inn, those who had arrested us accepted his hundred pieces of gold and let him go, while they dragged me hither before the magistrate."

4. When I heard this trumped-up story of woe, I did not cry aloud nor weep; for I had neither voice nor tears in me. At once a great trembling took hold of all my body; my heart seemed turned to water, and I felt that there was but little of my spirit left in me. When I was slightly recovered from the paralysis<sup>1</sup> occasioned by his story, I questioned him: "How did the hired murderer kill the girl, and what did he do with her body?" He, the sting once fairly planted and the work done

<sup>1</sup> The literal meaning of the Greek is "when I was something sobered from the intoxication caused by his story"; but we use the metaphor of intoxication rather about joy than about grief.

- μοι τὸν μύωπα, καὶ ἔργον εἰργάσατο οὕτω κατ'  
 ἐμοῦ δι' ὃ παρήν, ἐσιώπα καὶ ἔλεγεν οὐδέν.  
 3 πάλιν δὲ μου πυθομένου, "Δοκεῖς," ἔφη, "καὶ  
 κεκοινωνηκέναι τῷ φόνῳ; ταῦτα ἤκουσα μόνα τοῦ  
 πεφονευκότες, ὡς κτείνας εἴη τὴν κόρην· ποῦ δὲ  
 καὶ τίνα τρόπον, οὐκ εἶπεν." ἐπῆλθε<sup>1</sup> δέ μοι  
 τότε δάκρυα καὶ ταῖς ὀφθαλμοῖς τὴν λύπην  
 4 ἀπέδιδουν. ὥσπερ γὰρ ἐν ταῖς τοῦ σώματος  
 πληγαῖς οὐκ εὐθὺς ἢ σμῶδιξ ἐπανίσταται, ἀλλὰ  
 παραχρῆμα μὲν οὐκ ἔχει τὸ ἔνθεον ἢ πληγῇ, μετὰ  
 μικρὸν δὲ ἀνέθορε· καὶ ὁδόντι σὺς τις παταχθεὶς  
 εὐθὺς μὲν ζητεῖ τὸ τραῦμα, καὶ οὐκ οἶδεν εὐρεῖν,  
 τὸ δὲ ἔτι δέδυνκε καὶ κέκρυπται κατειργασμένου  
 σχολῇ τῆς πληγῆς τὴν τομὴν· μετὰ ταῦτα δὲ  
 ἐξαίφνης λευκὴ τις ἀνέτειλε γραμμὴ, πρὸδρομος  
 τοῦ αἵματος,<sup>2</sup> σχολὴν δὲ ὀλίγην λαβὼν ἔρχεται  
 5 καὶ ἀθρόον ἐπιρρεῖ· οὕτω καὶ ψυχὴ παταχθεῖσα  
 τῷ τῆς λύπης βέλει, τοξεύσαντος λόγου, τέτρωται  
 μὲν ἤδη καὶ ἔχει τὴν τομὴν, ἀλλὰ τὸ τάχος τοῦ  
 βλήματος οὐκ ἀνέφθεν οὕτω τὸ τραῦμα, τὰ δὲ  
 δάκρυα ἐδίωξε τῶν ὀφθαλμῶν μακρὰν. δάκρυον  
 γὰρ αἷμα τραύματος ψυχῆς· ὅταν ὁ τῆς λύπης  
 ὁδὸς κατὰ μικρὸν τὴν καρδίαν ἐκφύγῃ, κατέρ-  
 ρηται μὲν τῆς ψυχῆς τὸ τραῦμα, ἀνίσταται δὲ  
 τοῖς ὀφθαλμοῖς ἢ τῶν δακρύων θύρα, τὰ δὲ μετὰ  
 6 μικρὸν τῆς ἀντίξεως ἐξεπήδησεν. οὕτω καὶ<sup>3</sup>  
 τὰ μὲν πρῶτα τῆς ἀκραΐσεως τῇ ψυχῇ προσπε-  
 σόντα, καθότιπερ<sup>4</sup> τοξεύματα, κατεσύλασε καὶ

<sup>1</sup> The simple verb εἶλε, as found in the MSS., can hardly stand. ἐπῆλθε is Cobet's suggestion.

<sup>2</sup> Hirschig's certain correction for the traumas of the MSS.

for which he was sent to the prison, kept silence and answered me not a word. When I asked again, "Do you think," said he, "that I was an accessory in the murder? All I heard from the miscreant was, that he had killed the girl: he did not tell me where or how." Then came a flood of tears, making a vent for my grief through my eyes. It is like bodily blows—the real does not come up at once; the bruise does not show directly after the stroke, but comes out suddenly after a little while. If a man gets a slash from a bear's tusk he looks at once to find the wound but cannot find it, because it is deep-set, and, far down in the flesh, has slowly completed the incision made by the blow; but then suddenly a white streak appears, the precursor of the blood, which after a short interval wells to the surface and flows in abundance. Just in the same way, when the soul is smitten by the dart of grief, the spoken word directing the arrow, it receives the cutting wound: but the rapidity of the blow prevents the wound at first from opening, and keeps the tears far from the eyes. Tears may be considered the blood that flows from the wound of the soul: and after the biting tooth of grief has been for some time gnawing at the heart, only then does the soul's wound begin to gape, and the portal of tears open in the eyes, and they gush out directly it is opened. So in my case; the news, attacking my soul like an arrow, had struck it to silence and shut off the fount

<sup>1</sup> This word is governed by *carreçpura*, and must thus be in the accusative, as Hercher suggested, instead of the dative *edap* of the MSS.

<sup>2</sup> *refepara* has the definite article *ra* in the MSS. It was rightly expunged by Jacobs.

τῶν δακρύων ἀπέφραξε τὴν πηγὴν, μετὰ ταῦτα δὲ ἔρρει, σχολασάσης τῆς ψυχῆς τῶν κακῶν.

5. "Ἐλεγον οὖν " Τίς με δαίμων ἐξηπάτησεν ὀλγῇ χαρᾷ; τίς μοι Λευκίππην ἔδειξεν εἰς καινὴν ὑπόθεσιν συμφορῶν; ἀλλ' οὐδὲ ἐκόρεσά μου τοὺς ὀφθαλμούς, οἷς μόναις ἠτύχησα, αὐτὴ ἐνεπλήσθην κἄν βλέπων. ἀληθὴς μοι γέγονεν ὀνείρων ἡδονή.
- 2 αἶμοι, Λευκίππη, ποσάκις μοι τέθνηκας. μὴ γὰρ θρηνῶν ἀνεπανσάμην; αἶε σε πευθῶ, τῶν θανάτων ἐμωκόντων ἀλλήλους; ἀλλ' ἐκείνους μὲν πάντας ἡ Τύχη ἔπαιξε κατ' ἐμοῦ· οὗτος δὲ οὐκ ἔστι τῆς
- 3 Τύχης ἔτι παιδεία. πῶς ἄρα μοι, Λευκίππη, τέθνηκας; ἐν μὲν γὰρ τοῖς ψευδέσι θαυμάτοις ἐκείνοις παρηγορίαις εἶχον ὀλγὴν· τὸ μὲν πρῶτον, ὅλον σου τὸ σῶμα, τὸ δὲ δεύτερον, κἄν τὴν κεφαλὴν δοκῶν μὴ ἔχειν εἰς τὴν ταφὴν· νῦν δὲ τέθνηκας θάνατον διπλοῦν, ψυχῆς καὶ σώματος. εὖς ἐξέφυγες ληστήρια, τὰ δὲ τῆς Μελίττης
- 4 πεφόνευκέ σε πειρατήριον. ὁ δὲ ἀνύσιος καὶ ἀσεβὴς ἐγὼ τὴν ἀνδροφόνου σου κατεφείλησα πολλάκις καὶ συνεπλίσκην μεμιασμένης συμπλοκάς, καὶ τὴν Ἀφροδίτης χάριν αὐτῇ παρέσχου πρὸ σου."

6. Μεταξὺ δὲ μου θρηνοῦντος Κλεινίας εἰσέρχεται, καὶ καταλέγω τὸ πᾶν αὐτῷ, καὶ ὅτι μοι δέδοκται πάντως ἀποθανεῖν. ὁ δὲ παρεμυθεῖτο·
- 2 " Τίς γὰρ αἶψεν, εἰ ζῇ πάλιν; μὴ γὰρ σὺ πολλάκις

of tears; but afterwards, when it had lain quiet for a time under its woe, they began to flow.

5. I began therefore thus to commune with myself: "What god is it that has thus cheated me by a few moments of joy, and let me have just a glance at Leucippe only to form a new starting-point for miseries? I did not even satisfy my eyes—they were as far as my happiness extended—and take my fill even of gazing at her: all my happiness has been no more than that of a dream. Alas, Leucippe, how often have I seen you die! Have I ever been able to cease from bewailing you? Am I always to be mourning you, one death coming hot upon the heels of another? Yet on all the former occasions Fate was but playing a bad joke on me: this time she is jesting no longer. And now how wholly have I lost you! Each time then, when you falsely seemed to die, I had at least a little consolation; the first time, your whole corpse at least I thought I had, and the second time, all but your head, for me to bury: but now you have died a double death, life and body too. 'Two brigands' hands did you escape, and now the contrivance of Melitte, a very pirate-venture of her own, has been your destruction. Accursed and wicked I, that kissed your murderess time and again, that joined with her in a crime-stained embrace, and that imparted to her, before you, the joys of Aphrodite!"

6. As I was thus making moan, in came Clinias, and I related the whole story to him, telling him at the same time that I was resolved on self-destruction. He did his best to comfort me: "Who can know," he said, "but that she will come to life again? Has she not died more than once and more than

τίθνηκε; μὴ γὰρ αὐτὸν πολλάκις ἀνεβίω; τί δὲ προ-  
 πειτῶς ἀποθυήσκει; ὃ καὶ κατὰ σχολὴν ἔξεσται,  
 ὅταν μάθῃς σαφῶς τὸν θάνατον αὐτοῦ.” “Ληρεῖν  
 3 τοῦτου γὰρ ἀσφαλέστερον πῶς ἂν μάθοις; δοκῶ  
 δὲ εὐρηκέναι τοῦ θανάτου καλλίστην ὁδόν, δι’ ἧς  
 οὐδὲ ἡ θεοῖς ἐχθρὰ Μελίττη παντάπασιν ἀβῶος  
 ἀπαλλάσσεται. ἄκουσον δὲ τὸν τρόπον. παρε-  
 σκευασάμην, ὥς οἶδας, πρὸς τὴν ἀπολογίαν τῆς  
 μοιχείας, εἰ κληρωθεῖν τὸ δικαστήριον. νῦν δὲ  
 μοι δέδοκται πᾶν τοῦναντίον, καὶ τὴν μοιχείαν  
 ὁμολογεῖν, καὶ ὥς ἀλλήλων ἐρώντες ἐγὼ τε καὶ  
 4 Μελίττη κοινῇ τὴν Λευκίππην ἀνερρήκαμεν. οὕτω  
 γὰρ κτεκείνη δίκην δώσει, κἀγὼ τὸν ἐπύρατον  
 βίον καταλείποιμ’ αὖν.<sup>1</sup>” “Εὐφρήμησον,” ὁ Κλεινίας  
 ἔφη· “καὶ τολμήσεις οὕτως ἐπὶ τοῖς αἰσχίστοις  
 ἀπαθανεῖν, νομιζόμενος φονεὺς, καὶ ταῦτα Λευ-  
 κίππης;” “Οὐδέν,” εἶπον, “αἰσχρόν, ὃ λυπεῖ  
 5 τὸν ἐχθρόν.” καὶ ἡμεῖς ἐν ταύτοις ἤμεν, τὸν δὲ  
 ἄνθρωπον ἐκείνον, τὸν μηνυτὴν τοῦ ψευδοῦς φάνου,  
 μετὰ μικρὸν ἀπολύει ὁ ἐπὶ <sup>2</sup> τῶν θεσμῶν, φάσκων  
 τὸν ἄρχοντα κελεύσαι κομίζειν αὐτὸν δώσουσα  
 6 λόγῳ ὧν αἰτίαν ἔσχευ. ἐμὲ δὲ παρηγόρει Κλεινίας  
 καὶ ὁ Ξάτυρος, εἰ πῶς δύναιντο πείσαι, μηδὲν ὧν  
 διανοήθηεν εἰς τὴν δίκην εἰπεῖν· ἀλλ’ ἐπέρασαν  
 οὐδέν. ἐκείνην μὲν οὖν τὴν ἡμέραν καταγωγὴν  
 τινα μισθωσάμενοι κατακίσαντο, ὥς ἂν μηκέτι  
 παρὰ τῇ τῆς Μελίττης εἰεν συντρόφῳ.

<sup>1</sup> ἐν ia ποσειδων, and it was here supplied by Jacobus.

<sup>2</sup> ὁ ἐπὶ, though necessary to the sense, is not found in the MSS. Its insertion is due to a friend of Schaefer's.

once been restored to life? Why so rashly resolve to die? There is plenty of time to do so at leisure, when you know for certain that she is dead." "Your talk is folly," said I: "how could one possibly learn anything with greater certainty than this? But I think I have found the best way to put an end to myself, and by it that accursed Melitte too will not escape altogether without vengeance. Listen to my plan. I had resolved, as you know, if my case came into court, to put up a defence against the charge of adultery. But I have now determined to act in a precisely contrary manner—to confess the truth of the charge, and to add that Melitte and I, deeply in love with one another, made the plot for the murder of Leucippe. Thus she too will be condemned, and I shall have a chance of getting rid of my life which I now but execrate." "Speak not so,"<sup>1</sup> said Clinias. "What? Could you bear to be condemned to death on the vilest of all charges, reputed a murderer and that the murderer of Leucippe?" "Nothing," I answered, "is vile that hurts the enemy." Shortly after we were engaged upon these discussions the chief gaoler removed the fellow who had been sent to tell the story of the sham murder, on the pretext that the magistrate had ordered him to be fetched to answer to the charges made against him. Clinias and Satyrus did their very best to dissuade me from my purpose, exhorting me to make no such statement as I had intended at my trial: but their efforts were of no avail. They therefore on the same day hired a lodging and took up their abode there, so as no longer to be living with Melitte's foster-brother.

<sup>1</sup> Either "speak words of better cheer," or "be silent."



7. Τῇ δὲ ὑστεραίᾳ ἀπηγγόμην ἐπὶ τὸ δικαστήριον, παρασκευὴ δὲ πολλή ἦν τοῦ Θερασάνδρου κατ' ἐμοῦ, καὶ πλῆθος ῥητόρων οὐχ ἥττον δέκα· καὶ τῆς Μελίττης σπουδῇ πρὸς τὴν ὑπολογίαν παρε-  
 2 σκεύαστο. ἔπει δὲ ἐπαύσαντο λέγοντες, αἰτήσας κατὰ λόγον, "Ἄλλ' οὗτοι μὲν," ἔφη, "ληροῦσι πάντες, καὶ οἱ Θερασάνδρῳ καὶ οἱ Μελίττῃ συνε-  
 3 ἦν ἐρωμένη μοι πόλαι Βυζαντία μὲν γένος, Λευκίππῃ δὲ τοῦτομα. ταύτην τεθνάναι δοκῶν, ἤρπαστο γὰρ ὑπὸ ληστῶν ἐν Αἰγύπτῳ, Μελίττῃ περιτυγχάνω, κατεῖθεν ἀλλήλοισι συνώστες, ἤκομεν ἐνταῦθα κοινῇ καὶ τὴν Λευκίππην εὐρίσκομεν Σωσθένης δουλεύουσιν, διοικητῇ τινὶ τῶν Θε-  
 4 σάνδρου χωρίων. ὅπως δὲ τὴν ἐλευθέρων ὁ Σωσθένης εἶχε δοῦλῳ, ἢ τίς ἢ κοινωνία τοῖς λησταῖς πρὸς αὐτὸν, ὑμῖν καταλείπω σκοπεῖν. ἐπεὶ τοῖσιν ἔμαθεν ἡ Μελίττῃ τὴν προτέραν εὐρόντα με γυναῖκα, φοβηθεῖσα μὴ πρὸς αὐτὴν ἀποκλίναιμι τὸν νοῦν, συμβουλευέται τὴν ἄνθρωπον ἀνελεῖν.  
 5 καὶ μοι συνεδόκει, (τί γὰρ οὐ δεῖ τᾶληθῆ λέγειν;) ἔπει τῶν αὐτῆς με κύριον ἀποφανεῖν<sup>1</sup> ὑπισχνεῖτο. μισθοῦμαι ἵνα δῇ τινα πρὸς τὸν φόνον· ἑκατὸν δὲ ὁ μισθὸς ἦν τοῦ φόνου χρυσοῖ. καὶ ὁ μὲν δὴ τὸ ἔργον δρᾷσας οἴχεται, καὶ τότε γέγονεν ἀφανής·  
 6 ἐμὲ δὲ ὁ ἔρως εὐθὺς ἠμύνατο. ὥς γὰρ ἔμαθον ἀνηρημένην, μετενύουν καὶ ἑκλειον καὶ ἤρων καὶ νῦν ἐρῶ. διὰ τοῦτο ἔμαυτοῦ κατεῖπον, ἵνα με

<sup>1</sup> Cobet's correction for Mss. ἀποφανεῖν.

7. On the following day I was taken to the court. Thersander had made a great show in his appearance against me, and had an array of no less than ten counsel, and every preparation for her defence had been made with great care by Melitte. When they had all finished their speeches, I asked to be allowed to speak too. "Every word," said I, "that has been spoken by these lawyers, both those appearing for Thersander and for Melitte, is pure nonsense. I will declare to you the whole true story. Long ago I was in love with a maiden; she was a Byzantine by birth, and her name was Leucippe. I believed that she was dead—she had been carried off by brigands in Egypt—and then fell in with Melitte. A familiarity grew up between us, and from that country we came together hither, where we found Leucippe in the position of a slave belonging to Sostronius, who was one of the bailiffs of Thersander's country estates. How Sostronius had obtained this free girl as a slave, and what were his relations with the brigands, I leave you to investigate. Now when Melitte learned that I had found my former mistress, she was afraid that I should again become attached to her, and began to plot to put her out of the way. I fell in with her schemes—there is nothing that stops me from revealing the truth—because she promised to make me lord and master of all her substance. I therefore hired a fellow to commit the murder; the price of it was a hundred pieces of gold. After his crime, he escaped, and from that time nothing more has been heard of him; as for me, love soon took its revenge: I felt remorse, I bewailed my crime; I was in love with her and I still am. This is the reason that I have accused

πέμψητε πρὸς τὴν ἐρωμένην. οὐ γὰρ φέρω εἶναι  
ξὴν, καὶ μισαιφόνον γενόμενος, καὶ φιλῶν ἦν  
ἀπέκτεινα."

8. Ταῦτα εἰπόντος ἑμοῦ, πάντας ἑκπληξίᾳ κατ-  
έσχε ἐπὶ τῷ παραλόγῳ τοῦ πράγματος, μάλιστα  
δὲ τὴν Μελίττην. καὶ οἱ μὲν τοῦ Θερασάνδρου  
ρήτορες μεθ' ἡδονῆς ἀνεβόησαν ἐπινίκιον· οἱ δὲ  
τῆς Μελίττης ἀπεπύθοντο τί ταῦτα εἴη τὰ λεχθέντα.  
9 ἢ δὲ τὰ μὲν ἐτεθρύβητο, τὰ δὲ ἡρνεῖτο, τὰ δὲ  
διηγείτο σπουδῇ μάλα καὶ σαφῶς, τὴν μὲν  
Λευκίππην εἰδέναι λέγουσα, καὶ ὅσα εἶπον, ἀλλὰ  
τὼν γε φόνου οὐ ὥστε κἀκείνους, διὰ τὸ τὰ πλείω  
μει συναΐδειν. ὑπάνοιαν ἔχειν κατὰ τῆς Μελίττης,  
καὶ ἀπορεῖν ὅτῳ χρήσαιντο λόγῳ πρὸς τὴν  
ἡπολογίαν.

9 Ἐν τούτῳ δὲ ὁ Κλεινίας, θορύβου πολλοῦ  
κατὰ τὸ δικαστήριον ὄντος, ἀνελθὼν, "Κἄ μοι  
τινα λόγον," εἶπε, "συγχωρήσατε· περὶ γὰρ  
10 ψυχῆς ἀνδρὸς ὁ ἀγών." ὥς δὲ ἔλαβε, θακρύνων  
γεμισθεὶς, "Ἄνδρες," εἶπεν, "Ἐφέσιοι, μὴ προ-  
πετῶς καταγνώτε θάνατον ἡνδρὸς ἐπιθυμοῦντος  
ἀποθανεῖν, ὅπερ φύσει τῶν ἀτυχεύοντων ἐστὶ  
φάρμακον· κατέψενσται γὰρ ἑαυτοῦ τὴν τῶν  
ἰδικοῦντων αἰτίαν, ἵνα πάθῃ τὴν τῶν δυστυχούν-  
13 των τιμωρίαν. ἂ δὲ ἡτύχησε διὰ βραχέων ἐρῶ,  
ἐρωμένην εἶχεν, ὥς εἶπεν· τοῦτο γὰρ οὐκ ἐψεύ-  
σατο· καὶ ὅτι ληστὰὶ ταύτην ἥρπασαν, καὶ τὰ  
περὶ Σωσθένους, καὶ πάνθ' ὅσα πρὸ τοῦ φόνου  
14 διηγήσατο, πέπρακται τὸν τρόπον τοῦτον. αὕτη

myself, that you may send me after her whom I love. I can bear life no longer—I who am a murderer and still in love with the maiden whom I slew."

8. At this speech of mine all in court were struck dumb with astonishment at the extraordinary turn affairs had taken, Melitte most of all. Thersander's advocates were already joyfully upraising a paean of triumph, while Melitte's questioned her as to the statements that had been made. At some she professed to be overcome with surprise and distress; some she denied, others she confessed openly and clearly; she said that she knew Leucippe, and admitted the truth of what I said, except as regards the murder; to such an extent that her counsel, on account of most of her statements corroborating mine, began to suspect that she might indeed be guilty, and were at a great loss what arguments to use in her defence.

9. While the whole court was becoming a place of uproar, Clinias came forward. "Give me too leave to speak," he said, "the case involves a man's life." Leave given, he began, his eyes full of tears: "Men of Ephesus, do not be too hasty to pass the death sentence upon a man who desires to die, the last remedy of the miserable; he has lied, accusing himself of the crimes committed by the guilty, in order that he may suffer the fate of the unfortunate. I will briefly relate to you the whole course of his troubles. He was in love with a maiden, as he told you; here his speech was true enough; and that brigands carried her off, and the part about Sosthenes, and the whole story that he told up till the murder, all has actually happened as he related.

γέγονεν ἑξαίφνης ἁφανής, οὐκ οἶδ' ὅπως, οὔτε εἴ  
 τις ἀπέκτεινεν αὐτήν, οὔτε εἰ ζῇ κλαπεῖσα· πλὴν  
 ἐν τούτῳ οἶδα μόνον, τὸν Σωσθέην αὐτῆς ἐρώντα  
 καὶ αἰκισάμενον βασάνοις πολλαῖς, ἐφ' οἷς οὐκ  
 ἐτίγχανε, καὶ φίλους ἔχοντα ληστές. οὗτοι οὖν  
 ἀνηρήσθαι δοκῶν τὴν γυναῖκα, ζῆν οὐκέτι θέλει,  
 5 καὶ διὰ τοῦτο ἑαυτοῦ φόνον καταφρεύσατο. ὅτι  
 μὲν γὰρ ἐπιθυμεῖ θανάτου, καὶ αὐτὸς ὁμολόγησε,  
 καὶ ὅτι διὰ λήπην τὴν ἐπὶ γυναικί. σκοπεῖτε  
 δὲ εἰ τις ἀποκτείνας τινὰ ἀληθῶς ἐπαποθανεῖν  
 6 αὐτῷ θέλει καὶ ζῆν ἐξ' ὀδύνης οὐ φέρει. τίς  
 οὕτω φιλόστοργος φονεὺς, ἢ ποῖον μῖσός ἐστιν  
 οὕτω φιλούμενον; μή, πρὸς θεῶν, μὴ πιστεύσητε,  
 μηδὲ ἀποκτείνητε ἄνθρωπον ἐλέου μᾶλλον ἢ  
 τιμωρίας δεδομένον.

“Εἰ δὲ αὐτὸς ἐπεβούλευσεν, ὡς λέγει, τὸν  
 φόνον, εἰπάτω τίς ἐστιν ὁ μεμισθωμένος, διαξάτω  
 7 τὴν ἀνδρηνμένην. εἰ δὲ μήτε ὁ ἀποκτείνας ἐστί,  
 μήτε ἡ ἀνδρηνμένη, τίς ἤκουσε ποτε τοιοῦτον  
 φόνον; “Ἡρων,” φησί, “Μελίττης” διὰ τοῦτο  
 Λευκίππην ἀπέκτεινα.” πῶς οὖν Μελίττης φόνον  
 κατηγορεῖ ἢς ἦρα, διὰ Λευκίππην δὲ οὖν ἐθέλει  
 8 ἀποθανεῖν ἢν ἀπέκτεινεν; οὕτω γὰρ ἂν τις καὶ  
 μισοῖ<sup>1</sup> τὸ φιλούμενον, καὶ φιλοῖ τὸ μισού-  
 μενον; ἂρ' οὖν αὐ πολὺ μᾶλλον ἂν καὶ ἐλεγχό-  
 μενος ἤρνησάτο τὸν φόνον, ἵνα καὶ σώσῃ τὴν ἐρω-

<sup>1</sup> μισοῖ and φιλοῖ ἀπὸ Cobet's corrections for MSS. μισοῖ  
 and φιλοῖ.

True it is that she has suddenly disappeared ; I know not how, nor whether somebody has really murdered her, or whether she has been spirited away and is still alive ; but this alone I do know, that Sesthenes was in love with her, that he afflicted her with divers torments, and he profited nothing by them, and that he consorts with brigands as his friends. Clitophon is a man who here, thinking that his mistress is no more, no longer cares to live, and this is why he has falsely accused himself of murder. Why, he has himself confessed that he longs for death, and that for grief for a maiden lost ; consider, then, if it is really probable that one individual should kill another, and then desire to be united in death with his victim, finding life intolerable from his sorrow for the victim's death ? Was there ever so affectionate a murderer, or hatred so akin to love ? Believe him not, I implore you in the name of heaven, believe him not, and do not put to death a man who deserves pity rather than punishment.

" Then, if he himself contrived the murder, as he says he did, let him describe the hireling he employed, let him produce the dead girl's corpse ; if, as in the present case, there exists neither murderer nor victim, was such a crime ever heard of before ? Again, ' I loved Melitte,' he says, ' and therefore I killed Leucippe.' How is it then that he accuses of murder Melitte whom he loved, and is now desirous of dying for Leucippe whom he killed ? Is it possible that anyone could thus hate the object of his love and love the object of his hatred ? Nay, is it not rather far more probable that, if charged with the murder, he would have denied it, in order both to

μένην, καὶ ὅπερ τῆς ἀνῃρημένης<sup>1</sup> μὴ μάτην ἀποθάνει;

- 9 "Διὰ τί οὖν Μελίττης κατηγόρησεν, εἰ μὴ ἔν αὐτῇ τοιαῦτα πέπρακται; ἐγὼ καὶ τοῦτο πρὸς ὑμᾶς ἔρω, καὶ πρὸς τῶν θεῶν μὴ με νομίσητε διαβῆλλειν θέλοντα τὴν γυναῖκα ποιήσασθαι τὸν λόγον, ἀλλ' ὥς τὸ πᾶν ἐγένετο. Μελίττη μὲν ἐπεπόνθει τι<sup>2</sup> πρὸς τοῦτον ἐρωτικὸν καὶ περὶ τοῦ γάμου διείλεκτο, πρὶν ὁ θαλάττιος οὗτος ἀνεβίω νεκρός. ὁ δὲ οὐκ εἶχεν οὕτως, ἀλλὰ καὶ πάνυ ἐρωμένως τὸν γάμον ἀπεκρούετο, καὶν τούτῳ τὴν ἐρωμένην εὐρών, ὥς ἔφη, παρὰ τῷ Σωσθένει ζῶσαν, ἣν ᾤετο νεκράν, πολὺ μᾶλλον πρὸς τὴν
- 11 Μελίττην εἶχεν ἄλλοτριώτερον. ἡ δὲ πρὶν μαθεῖν ἐρωμένην οὖσαν αὐτῷ τὴν παρὰ τῷ Σωσθένει, ταύτην ἠλέησέ τε καὶ ἔλυσε τῶν δεσμῶν, οἷς ἦν ὑπὸ τοῦ Σωσθένους δεδεμένη, καὶ εἰς τὴν εἰκίαν τε εἰσεδέξατο καὶ τᾶλλα ὥς πρὸς ἑλευθέραν δυστυχίσασαν ἐφιλοτιμήσατο. ἐπειδὴ δὲ ἔμαθεν, ἔπεμψεν εἰς τοὺς ἀγροὺς διακουρησομένην αὐτῇ· καὶ μετὰ ταῦτά φασιν ἀφανῆ
- 12 γενεῖναι, καὶ ὅτι ταῦτα οὐ ψεύδομαι, ἡ Μελίττη συκομολογήσει καὶ θεράπαιναί δύο, μεθ' ὧν αὐτὴν ἐπὶ τοὺς ἀγροὺς ἐξέπεμψεν. ἐν μὲν δὴ τοῦτο πρὸς ὑπόνοιαν ἤγαγε τοῦτον, μὴ ἄρα φανεύσασα εἴη τὴν Λευκίππην διὰ ζηλοτυπίαν αὐτῇ· ἕτερον δὲ τι αὐτῷ πρὸς τὴν τῆς ὑπονομίας

<sup>1</sup> Jacobitz' correction for MSS. *εἰρημένης*, which is a mere repetition from *εἰρημένης* immediately before.

<sup>2</sup> A necessary insertion by Mitchevitch.

save her whom he loved and not to die for nothing on account of the victim?

"Why then, you may ask, has he brought this accusation against Melitte, if she committed no crime of this sort at all? I will explain this to you too, and I call heaven to witness that you should not think that I am arguing in order to traduce this lady's character, but simply relating the story as it actually happened. Melitte had fallen in love with the defendant, and the matter of marriage had been mentioned between them before the sea gave up its dead in the person of Thersander. Clitophon was not at all inclined to agree, but resisted the proposal stoutly; and at this moment finding his mistress, whom he believed dead, a slave in the power of Sosthenes and alive, he was still less inclined to have anything to do with Melitte. She, before she found out that Sosthenes' slave was beloved by him, had taken pity on her and released her from the chains with which Sosthenes had loaded her; she took her into her own house, and generally treated her in the way in which one would treat a free woman who had fallen into misfortune. When she did learn the truth,<sup>1</sup> she sent her into the country to perform some service for her, and it is after this that she is said to have disappeared; Melitte will acknowledge that this part of my story is true, as well as the two serving-maids whom she sent with her into the country. This single fact aroused a suspicion in Clitophon's mind, with the idea that she might have put an end to Leucippe from jealousy; and his suspicion was

<sup>1</sup> Clinias is here mistaken. Melitte sent Leucippe away to gather the herbs *before* she knew of her relations with Clitophon.



βεβαίωσιν ἐν τῷ δεσμοτηρίῳ συμβῆναι καὶ καθ'  
 13 αὐτοῦ καὶ κατὰ τῆς Μελίττης ἐξηγγρίαν. τῶν  
 δεσμοιωτῶν τις ὁδυρόμενος ἑαυτοῦ τὴν συμφορὰν  
 ἔλεγεν ὁδεύοντί<sup>1</sup> τινι κοκοινωρηκέναι κατ' ὄνοιαν  
 ἀνδρὶ φανεῖ, δεδρακέναι δὲ ἐκείνου γυναικὸς φόρον  
 ἐπὶ μισθῷ· καὶ τοῦνομα ἔλεγε Μελίττην μὲν  
 εἶναι τὴν μισθωσαμένην, Λευκίππην δὲ τὴν ἀνερρη-  
 14 μένην. εἰ δὲ ταῦτα γέγονεν οὕτως, ἐγὼ μὲν  
 οὐκ οἶδα, μαθεῖν δὲ ὑμῖν<sup>2</sup> ἐξέσται. ἔχετε τὸν  
 δεδεμένον· εἰσὶν αἱ θεράπαιλαι· ἔστιν ὁ Ξωσθένης.  
 ὁ μὲν ἔρει, πόθεν ἔσχε τὴν Λευκίππην δούλην·  
 αἱ δέ, πῶς γέγονεν ἀφανής· ὁ δὲ περὶ τοῦ  
 μισθωτοῦ καταγορεύσει. πρὶν δὲ μίθητε τούτων  
 ἕκαστον, οὔτε ὅσιον οὔτε εὐσεβὲς νεανίσκον ἄθλιον  
 ἀνελεῖν, πιστεύσαντας μανίας λόγοις· μαίνεται  
 γὰρ ὑπὸ λύπης."

10. Ταῦτα εἰπόντος τοῦ Κλεινίου, τοῖς μὲν  
 πολλοῖς ἐδόκει πιθανὸς ὁ λόγος, οἱ δὲ τοῦ  
 Θερασάνδρου ῥήτορες, καὶ ὅσοι τῶν φίλων συμ-  
 παρήσαν, ἐπεβόων ἀνελεῖν τὸν ἀνδροφάνον, τὸν  
 2 αὐτοῦ κατειπόντα θεοῦ προνοίᾳ. Μελίττη τὰς

<sup>1</sup> MSS. ἔσφ. *ἐκείνον* and *ἐν ἔσφ* have also been suggested.

<sup>2</sup> So Cobet, for MSS. ὅμιν.

<sup>1</sup> The relevance of this is not immediately apparent, as it is only the circumstances of Leucippe's final disappearance which have brought suspicion on Cleophon, and the manner of her coming to Ephesus would have no effect on his guilt or innocence. I think the train of thought can be gathered

confirmed by a second event which occurred in the prison, one which aroused bitterness in his heart against both himself and Melitte. One of the prisoners was bewailing his lot, and began to relate how he had fallen in by the way with a man who was—though he did not know it—a murderer; that this fellow had murdered a woman for money; and he mentioned the names; it was Melitte who had hired him to commit the crime, and Leucippe who had been done to death. Whether all this really happened, I do not know; you will be able to find out; you have the prisoner of whom I spoke, and the serving-maids and Sosthenes are all in existence. Sosthenes can tell you whence he obtained Leucippe as a slave<sup>1</sup>; the maids, how she disappeared; and the prisoner, who the hiring was. Until you have ascertained everyone of these particulars, it is not right, it is not consonant with your oaths, to condemn to death this wretched young man, accepting as evidence words spoken under the influence of madness; for he certainly has gone mad from grief."

10. When Clinias had finished this speech, the majority of those present were convinced by his argument; but Thersander's counsel, and those of his friends who were present in court with him, shouted for the sentencing of the murderer, who had been brought by God's providence to become his own accuser. Melitte offered her serving-maids

from § 4 above: Clinias is trying to throw the suspicion of making away with her upon Sosthenes; he has had one disreputable deal over Leucippe with pirates, and it is now quite probable that he has done the same a second time, and got rid of her again through their agency.

θεραπευαυίδας ἐδίδον καὶ Θέρσανδρον ἡξίου διδά-  
 ναι Σωσθένην· τάχα γὰρ αὐτὸν εἶναι τὸν Λευ-  
 κίππην ἀντηρηκότα· καὶ οἱ συναγορεύοντες αὐτῇ  
 3 ταύτην<sup>1</sup> μάλιστα προεφέροντο πρόκλησιν. ὁ  
 δὲ Θέρσανδρος φοβηθεὶς λάβρα τινὰ τῶν πρоста-  
 τῶν<sup>2</sup> εἰς τὸν ἀγρὸν ἀποστέλλει πρὸς τὸν Σω-  
 σθένην, κελεύσας τὴν ταχίστην ἀφανῆ γενέσθαι,  
 πρὶν τοὺς ἐπ' αὐτὸν πεμφθέντας ἤκειν· ὃς δὴ  
 ἐπιβὰς ἵππῳ σπουδῇ μάλα πρὸς αὐτὸν ἔρχεται  
 καὶ τὸν κίνδυνον λέγει καὶ ὥς, εἰ ληφθεῖται παρών,  
 4 εἰς βασάνους ὑπαχθήσεται. ὁ δὲ ἔτυχε μὲν  
 ἐν τῷ τῆς Λευκίππης δωματίῳ παρών, κατεπάρδων  
 αὐτῆς· κληθεὶς δὲ ὑπὸ τοῦ παρόντος σὺν βοῇ  
 καὶ ταραχῇ πολλῇ προέρχεται, καὶ ἀκούσας τὰ  
 ὄντα, μεστὸς γενόμενος ἔκτους, καὶ ἤδη μοιζῶν  
 τοὺς δημίους ἐπ' αὐτὸν παρεῖναι, ἐπιβὰς ἵππῳ  
 σπουδῇ μάλα ἐλαύνει ἐπὶ Σμέρνης· ὁ δὲ ἄγγελος  
 πρὸς τὸν Θέρσανδρον ἀναστρέφει. ἀληθὲς δὲ  
 ἐστίν, ὥς εἰπεν, ὁ λόγος, ὅτι μνῆμην ἐκπλήσσειν  
 5 πέφυκε φόβος· ὁ γοῦν Σωσθένης περὶ ἑαυτοῦ  
 φοβηθεὶς, ἀπαξάπαντων ἐξελάθετο τῶν ἐν ποσὶν  
 ὑπ' ἐκπλήξεως, ὥς μηδὲ τοῦ τῆς Λευκίππης  
 δωματίου κλεῖσαι τὰς θύρας. μάλιστα γὰρ τὸ  
 τῶν ἐούλων γένος ἐν οἷς αὐτὸν φοβηθῇ σφόδρα  
 δειλὸν ἐστίν.

<sup>1</sup> Rightly corrected by Cubel from MSS. ταύτα.

<sup>2</sup> This word, which would properly mean "domestics," is not quite satisfactory. Salmonius proposed *τομασταῖον*, which is only a little better, though defended in a careful note by Jacobus: I should have preferred *προσώλων*, if it were not so pedantic a word.

to be questioned, and required Thersander to produce Sosthenes, for perhaps it was he who had murdered Leucippe; her advocates indeed laid great stress on this challenge<sup>1</sup> which they put forward. Thersander was much alarmed at it, and privately sent one of his supporters to Sosthenes at his country place, advising him to make himself scarce at once, before the messengers sent for him could reach him; the envoy took horse with all speed, and when he had reached him, explained the danger that he was in; if he stayed where he was, he said, and were there arrested, he would certainly be put to the torture. Sosthenes happened to be at Leucippe's hut, trying his blandishments upon her; when the messenger called out his name with much shouting and noise, he came out, heard the state of affairs, and was overcome by fear; and thinking that the police were already on his heels, he took horse and rode off at full gallop for Smyrna, while the other returned to Thersander. True it is, it seems, that fear paralyses the memory; at any rate Sosthenes, in his fright for his own skin, utterly forgot all his immediate duties in the momentary shock, and did not remember even to lock the doors of Leucippe's hut. The whole tribe of slaves is greatly inclined to cowardice in any circumstances where there is the slightest room for fear.

<sup>1</sup> One of the most essential institutions of Greek litigation; one side would put forward a salient point to be tested, the refusal by the other side to accept it as a test bringing the case to an end. *epidokasia* may mean either a challenge or an offer, or something between the two; it is very often indeed (as here) an offer to produce one's own slaves to be questioned under torture as to the veracity of one's own evidence, or a challenge to the other party to produce his slaves to be treated in the same way, with the hope of shaking his evidence.

11. Ἐν τοῖς τοις δὲ ὁ Θέροσανδρος πρὸς<sup>1</sup> τῆς προ-  
 κλήσεως ἀπὸ τῆς Μελίττης οὕτω γενομένης  
 παρελθὼν, "Ἰκανῶς μὲν," εἶπεν, "οὗτος, ὅστις  
 ποτὲ ἐστὶ, κατελήρησε μυθολογῶν. ἐγὼ δὲ ὑμῶν  
 τεθαύμακα τῆς ἀναλγησίας, εἰ φονέα ἐπ' αὐτο-  
 φώρῳ λαβόντες, μείζαν γὰρ τῆς φωρᾶς τὸ  
 αἰτὸν ἑαυτοῦ κατειπεῖν, αὐτὸν δὲ κτελεύετε τῷ  
 δημῳ, καθέξεσθε δὲ γόητος ἀκούοντες πιθανῶς  
 μὲν ὑποκρινομένου, πιθανῶς δὲ διακρίνοντος· ὅν  
 νομίζω καὶ αὐτὸν κοινοῦν γενομένου τοῦ φόνου  
 περὶ ἑαυτοῦ φροβεῖσθαι ὥστε οὐκ οἶδα τί δεῖ  
 βασάνων εἶπε περὶ πρῶγματος οὕτω σαφῶς ἐλη-  
 2 λεγμένον. δοκῶ δὲ καὶ ἄλλον τινὰ ἐργάσασθαι  
 φόνον· ὁ γὰρ Σωσθένης οὗτος, ὅν αἰτοῦσι παρ'  
 ἐμοῦ, τρίτην ταύτην ἡμέραν γέγονεν ἀφανής,  
 καὶ ἐστὶν οὐ πόρρω τινός ὑπανοίας, μὴ ἄρα τῆς  
 τούτων ἐπιβουλῆς γέγονεν ἔργον· αὐτὸς γὰρ  
 ἐτύγχανεν ὁ τὴν μοιχείαν μοι κατειπεῖν. ὥστε  
 εἰκότως ἀποκτεῖναι μοι δοκεῖσιν αὐτόν, καὶ τοῦτο  
 εἰδότες, ὡς αὐτὸς οὐκ ἔχοιμι παρασχεῖν τὸν ἄνθρω-  
 3 πον, πρόκλησιν περὶ αὐτοῦ πεποιήνται πάντα  
 κακούργως. εἴη μὲν αὖν κάκεῖνον φανῆναι καὶ  
 μὴ τεθνάναι· τί δὲ καί, εἰ παρῆν, εἶδει παρ'  
 αὐτοῦ μαθεῖν; εἴ τινα κόρην ἐκνήστατο; τοιγαρ-  
 οῦν ἐωτημένος ἐστὼν καὶ εἰ ταύτην ἐσχχε  
 Μελίττη; λέγει καὶ τοῦτο δι' ἐμοῦ. ἀπήλ-  
 λαται μὲν δὲ Σωσθένης ταῦτα εἰπὼν ταυντεῦθεν

<sup>1</sup> I cannot understand πρὸς. The man was certainly not speaking before the πρόκλησις, for he is answering it: nor for it, since he is resisting it. If we are to keep the following genitives, πρὸς, which is most like πρὸ, only very rarely means "with regard to." A friend suggests that it would be better to read πρὸς τὴν πρόκλησιν "against the challenge";

## BOOK VII, 11

11. While all this was happening, Thersander appeared to answer the challenge thus put forward by Melitte. "We have surely had enough," said he, "of the rising moonshine put forward by this fellow, whoever he is. I am really astonished at your callousness; you have caught a murderer in the act—a man's own accusation of himself is even stronger than a capture *in flagrante*, and yet you do not call upon the officer to lead him away to death, but sit there listening to this charlatan with his plausible acting and his plausible tears. I rather suspect that he too, being an accomplice in the murder, is afraid for his own skin, and so I see no need for the process of torturing slaves for farther evidence in a case so clearly proved as this. Nay more, I fancy that they have committed a second murder; this Sosthenes, whom they call upon me to produce, has now been missing for more than two full days, and there is every ground for suspicion that his disappearance is due to their plotting; he it was that informed me of the adultery. So I think that they have made away with him, and now, certain that I cannot produce the fellow, have most craftily put forward the challenge for him. Now suppose for a moment that he were not dead, and had appeared here in court: whatever could be learned from his presence? If he once bought a certain girl? It is granted at once that he bought her. If Melitte was at one time in possession of her? That too he acknowledges, by my lips. When he has given this evidence, Sosthenes is dismissed

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*ῥῆς* and *ῥῆ* are written very nearly alike in MSB., and the change of case would naturally follow the change of the former preposition into the latter.

- δὲ ὁ λόγος μοι πρὸς Μελίττην καὶ Κλειτοφῶντα.  
 4 τί μου τὴν δούλην λαβάντες πεποιθήκατε; δούλη  
 γὰρ ἦν ἐμή, Σωσθένους αὐτὴν ἐωρημένον· καὶ εἰ  
 περὶον καὶ μὴ πρὸς αὐτῶν ἐπεφύκευτο, πάντως ἂν  
 ἐδοῦλεν ἐμοί.”
- 6 Τοῦτον δὲ τὸν λόγον ὁ Θέρσανδρος πάνυ  
 κακοήθως παρενέβαλεν, ἵνα κἂν ὕστερον ἢ  
 Λευκίππῃ φωραθῇ ζῶσα, πρὸς δουλείαν αὐτὴν  
 ἀγάγῃ. εἰτα προστίθει· “Κλειτοφῶν μὲν οὖν  
 ὡμολόγησεν ἀνερηκεῖναι, καὶ ἔχει τὴν δίκην.  
 Μελίττη δὲ ἀρνεῖται· πρὸς ταύτην αἱ τῶν θερα-  
 6 παικῶν εἰσὶ βάσαντοι. ἂν γὰρ φανῶσι παρὰ  
 ταύτης λαβοῦσαι τὴν κόρην, εἰτα οὐκέτι πάλειν  
 ἀγαθοῦσαι, τί γέγονε; τί δὲ ὅλως ἐξεπέμπετο;  
 καὶ πρὸς τίνα; ἄρ’ οὐκ εὐδιῶον τὸ πρᾶγμα, ὥς  
 συσκευασόμενοι μὲν ἦσάν τινας ὥς κτενοῦντας;  
 7 αἱ δὲ θεράπαιται τούτους μὲν, ὥς εἰκός, οὐκ  
 ᾔδεσαν, ἵνα μὴ μετὰ πλειόνων μαρτύρων γενομένου  
 τὸ ἔργον κίνδυνον ἔχῃ μείζονα· κατέλιπον δὲ αὐτὴν  
 ἔνθα ἦν ὁ τῶν ληστῶν λόχος λαμβάνων, ὥστε  
 ἐνεχώρει μηδὲ ἐκείνας τὸ γενόμενον ἑωρακέναι.  
 ἐλήρησε δὲ καὶ περὶ δεσμώτου τινός, ὡς εἰπόντος  
 8 περὶ τοῦ φόνου. καὶ τίς ὁ δεσμώτης οὗτος, ὃς τῷ  
 στρατηγῷ μὲν οὐδὲν εἶπε, τούτῳ δὲ μόνῳ τὰ ἀπόρ-  
 ρητα διελέγετο τοῦ φόνου, πλὴν εἰ μὴ καινωμονεῖτα  
 ἐγνώρισεν; οὐ παύσεσθε φλημύφων ἀνεχόμενοι

from the case; from this point begins my arraignment of Melitte and Clitophon. What have you done with my slave, whom you took from me? For my slave she was, as Sasthenes had bought her, and if she were still alive and had not been murdered by them, she would still be my slave."

This last remark was interjected by Theraxander with wicked cunning, so that if later on it were detected that Leucippe were still alive, he would be able to keep her in slavery to him. Then he went on: "Clitophon has acknowledged that he murdered her, and the verdict is settled on his case: Melitte denies it; well, her serving-maids may be tortured to refute her denial. Supposing it is established that they received the girl from her, but never brought her back again, what is the conclusion? Why was she ever sent off into the country? To whom? Is not the whole affair perfectly clear, that the conspirators had suborned men to do away with her? About them, naturally enough, no information was given to the serving-maids—the greater the number of those privy to the scheme, the greater danger would it involve; the maids left her near the spot where the robber-band was lying in hiding, and it was so quite possible that they did not even see what happened. Then this fellow uttered some frantic nonsense about some prisoner, who is supposed to have spoken of the murder. Who is this prisoner, who has said nothing to the magistrate, but has related to Clitophon alone all the secrets of the murder, which he certainly would not have done if he had not recognised him as a participator in it? It is surely time that you ceased to pay any attention to these empty



κενῶν, καὶ τηλικούτου ἔργου τιθέμενοι παίδιαν;  
 αἰεσθε χωρὶς θεοῦ τοῦτον ἑαυτοῦ κατειπεῖν;”

12. Ταῦτα λέγοντες τοῦ Θερσάνδρου καὶ διορμυ-  
 μένου περὶ τοῦ Σωσθένους οὐκ εἰδέναι τί γέγονεν,  
 ἔδοξε τῷ προέδρῳ τῶν δικαστῶν—ἣν δὲ τοῦ  
 βασιλικοῦ γένους, καὶ τὰς μὲν φονικὰς ἐδίκαζε  
 δίκας, κατὰ δὲ τὸν νόμον συμβούλους ἐκ τῶν  
 γεραιτέρων εἶχεν, οἷς ἐπιγνώμονας ἐλάβανε τῆς  
 γνώσεως—ἔδοξεν οὖν αὐτῷ διασκοπήσαντι σὺν  
 τοῖς παρέδροις αὐτοῦ, θάνατον μὲν ἐμοῦ κατα-  
 γνῶναι κατὰ τὸν νόμον, ὃς ἐκέλευσε τὸν αὐτοῦ  
 κατειπόντα φόνου τεθνάναι· περὶ δὲ Μελέττης  
 κρίσιν γενέσθαι δευτέραν ἐν ταῖς βασίνοις τῶν  
 θεραπεινίδων· Θέρσανδρον δὲ ἐπομάσαι περὶ τοῦ  
 Σωσθένους ἐν γράμμασιν, ἥ μὴν οὐκ εἰδέναι τί  
 γέγονεν· καὶ μὲν δέ, ὡς ἦδη κατήδικον, βασανισθῆναι  
 2 περὶ τοῦ Μελέττην τῷ φόνῳ συνεγνωκέναι. Ἄρτι  
 δέ μιν δεθίντος καὶ τῆς ἐσθῆτος τοῦ σώματος  
 γεφυρωμένον, μετεώρου τε ἐκ τῶν βρόχων κρε-  
 μαμένον καὶ τῶν μὲν μάλιστα κομιζόντων, τῶν  
 δὲ πῦρ καὶ τροχόν, ἀνοιμάξαντος δὲ τοῦ Κλειρίου  
 καὶ ἐπικαλοῦντος τοὺς θεούς, ὃ τῆς Ἀρτέμιδος  
 3 ἱερεὺς δάφνην ἐστερμένος προσιὼν ὀράται, ση-  
 μεῖον δὲ τοῦτό ἐστιν ἡκούσης θεωρίας τῇ θεῇ·

<sup>1</sup> The only possible answer to Melitte's πρόκλησις.

<sup>2</sup> This, with the mention of the eating of Egypt in Book III., seems to show that the story takes place under the Persian rule: but the general *mise-en-scène* is extraordinarily vague, and the events described might have taken place at almost any moment of Greek antiquity. It forms a great contrast to Chariton's *Chaeroneas and Callistoeas*, in which historical probability is most carefully preserved.

babblings, making this serious business a matter of ridicule; can you think that this fellow would ever have brought this accusation against himself without the direct interposition of Providence?"

12. This was Thersander's speech, and he followed it by his oath<sup>1</sup> that he knew nothing of what had become of Sosthenes. The president of the judges then delivered his sentence: he was of the royal<sup>2</sup> house, and it was his business to sit in capital charges; but he had, as the law provided, assessors chosen from the elders of the town, whom he had selected as experts in jurisprudence. After consultation with the assessors, his sentence was that I was to be put to death, in accordance with the law which provided that a murderer<sup>3</sup> admitting his crime was to be condemned, but that as concerning Melitte, there must be a second trial, the result of which would depend upon the evidence given by the serving-maids when put to the question; that Thersander was to make an additional affidavit in writing that he did not know what had become of Sosthenes, and that I, already judged guilty, was to be questioned under torture as to the connivance of Melitte in my crime. I was therefore at once fettered, stripped naked of my clothes, and slung up on the cords, the attendants were some of them bringing the scourges, some the fire and wheel; Clinias was crying aloud and calling upon the gods for help, when Artemis' bishop was descried approaching, crowned with bay. This is the indication that a sacred embassy to the goddess has arrived,

<sup>1</sup> A good example of the injustice which may occur in the absence of the excellent rule requiring production of the body for the success of a charge of murder.

τοῦτο δὲ ὅταν γένηται, πάσης εἶναι δεῖν τιμωρίας  
 ἐκχειρίαν ἡμερῶν τοσούτων, ὅσων οὐκ ἐπτελέσαν  
 τὴν θυσίαν οἱ θεωροί· οὕτω μὲν δὴ τότε τῶν  
 δεσμῶν ἐλύθη. ἦν δὲ ὁ τὴν θεωρίαν ἄγων Σώ-  
 4 στρατος, ὁ τῆς Λευκίππης πατήρ. οἱ γὰρ Βυζάν-  
 νιοι, τῆς Ἀρτέμιδος ἐπιφανείσης ἐν τῷ πολέμῳ τῷ  
 πρὸς τοὺς Θρᾷκας, νικήσαντες ἐλογίσαντο δεῖν  
 αὐτῇ θυσίαν ἀποστέλλειν, τῆς συμμαχίας ἐπινί-  
 κιον· ἦν δὲ καὶ ἰδίᾳ τῇ Σωστράτῳ νύκτωρ ἡ θεὸς  
 ἐπιστάσα. τὸ δὲ ὄναρ ἐσήμαινε τὴν θυγατέρα  
 εὐρήτειν ἐν Ἐφέσῳ καὶ τοῦ ἀδελφοῦ τὸν υἱόν.

13. Παρὰ δὲ τὸν αὐτὸν χρόνον καὶ ἡ Λευκίππη,  
 τὰς μὲν τοῦ δωματίου θύρας ἀνερογμένας ὀρώσα,  
 τὸν δὲ Σωσθένην μὴ παρόντα, περιεσκόπει μὴ πρὸ  
 θυρῶν εἴη. ὥς δὲ ἦν σὺδαμοῦ, θείρας αὐτῇ καὶ  
 ἐλπίς ἡ συνήθης εἰσέρχεται· μύμη γὰρ αὐτῇ  
 τοῦ πολλῆς παρὰ δόξαν σεσῶσθαι, πρὸς τὸ  
 παρὸν τῶν κινδύνων τὴν ἐλπίδα προυξέει ἀπο-  
 2 χρῆσθαι<sup>1</sup> τῇ Τύχῃ. καί, ἦν γὰρ τῶν ἀγρῶν  
 πλησίον τὸ τῆς Ἀρτέμιδος ἱερόν, ἐκτρέχει τε ἐπ'  
 αὐτό, καὶ ἔχεται τοῦ νεώ. τὸ δὲ παλαιὸν ἄβαστος  
 ἦν γυναιξὶν ἐλευθέραις οὗτος ὁ νεὸς, ἀνδράσι δὲ  
 3 ἐπετέτραπτο καὶ παρθέναις. εἰ δὲ τις εἴσω παρ-  
 ἦλθε γυνή, θύνατος ἦν ἡ δίκη, πλὴν εἰ μὴ δοῦλη  
 τις ἦν ἐγκαλοῦσα τῷ δεσπότῃ. ταύτῃ<sup>2</sup> δὲ ἐξῆν  
 ἰκετεῖν τὴν θεόν, οἱ δὲ ἄρχαντες ἐδίκαζον αὐτῇ

<sup>1</sup> Cohen's emendation for MSS. ἀπεχρήσασθαι.

<sup>2</sup> So Salmonius for MSS. ταύτῃ.

and when such an event occurs, there is bound to be a respite from all judicial punishments until the ambassadors have completed the sacrifice which they have come to perform: I was therefore temporarily released from my chains. Now the head of the sacred embassy was Sostratus, Leucippe's father; for Artemis had appeared to the Byzantines during their war against the Thracians, and after their consequent victory, they decided that they must send her a sacrifice as a recognition of her aid during the war. Nay more, the goddess had appeared to Sostratus separately by night, and his dream foretold him that he would find his daughter and his brother's son at Ephesus.

13. To return to Leucippe; about the same time that all this was occurring, she perceived that the doors of her hut had been left open and that Sostratus was not there: then she looked round to see if he were outside in front of the doors. As he was nowhere to be found, her accustomed courage and hope returned to her: she remembered that more than once she had been brought safely through, against all expectation, and in the matter of her present dangers she dared to hope that Fortune would once again come to her help. Now quite near to the country house was the temple of Artemis: so she ran thither, and there clutched hold with her hands of the shrine within it: the shrine was anciently forbidden to free matrons, but open to men and maidens: if any other woman entered it, death was the penalty of her intrusion, unless she were a slave with a legal complaint against her master: such a one was permitted to come as a suppliant to the goddess, while the magistrates de-

τε καὶ τῷ δεσπότῃ· καὶ εἰ μὲν ὁ δεσπότης οὐδὲν ἔτυχεν ἀδικῶν, αὐθις τὴν θεράπειαν ἐλάμβανεν, ὁμῶσας μὴ μυησιακῆσαι τὴν καταφυγῆς· εἰ δὲ ἔδοξεν ἢ θεράπειαν<sup>1</sup> δίκαια λόγειν, ἔμενεν αὐτοῦ  
 1 ἐοῦλη τῇ θεῷ. ἄρτι δὲ τοῦ Σωστράτου τὸν ἱερέα παραλαβόντος, καὶ ἐπὶ τὰ δικαστήρια παρελθόντος, ὡς ἂν ἐπίσχη τὰς δίκας, εἰς τὸ ἱερὸν ἢ Λευκίππῃ παρῆν, ὥστε μικροῦ τινὸς ἀπελειφθῆ τοῦ μὴ τῇ πατρὶ συντυχεῖν.

14. Ὡς δὲ ἀπὸ γλῶσσης ἐγὼ τῶν βασάνων, διελέλυτο μὲν τὸ δικαστήριον, ὄχλος τε ἦν περὶ ἐμὲ καὶ θόρυβος, τῶν μὲν ἐλευόντων, τῶν δὲ ἐπιθeliaζόντων,<sup>2</sup> τῶν δὲ ἀναπνυθασμένων. ἔνθα καὶ ὁ Σώ-  
 2 στρατος ἐπιστὰς ἄρᾳ με καὶ γνωρίζει. καὶ γάρ, ὡς ἔφην ἐν ἀρχῇ τῶν λόγων, ἐν Τύρῳ ποτ' ἐγεγόνει περὶ τὴν τῶν Ἡρακλείων ἑορτήν, καὶ χρόνον πολλοῦ διατρίψας ἔτυχεν ἐν Τύρῳ, πρὸ πολλοῦ τῆς ἡμετέρας φυγῆς· ὥστε ταχύ<sup>3</sup> μου τὴν μορφήν συνεβάλετο, καὶ διὰ τὸ ἐνύπνιον φύσει προσδοκῶν  
 3 εὐρίσκειν ἡμᾶς. προσελθὼν οὖν μοι· "Κλειτοφῶν αὐτός, Λευκίππῃ δὲ ποῦ;" ἐγὼ μὲν οὖν γνωρίσας αὐτὸν εἰς γῆν κατένευσα· οἱ δὲ παρόντες αὐτῷ διηγοῦντο ὅσα εἶπον κατ' ἑαυτοῦ· καὶ ὅς ἀσιμῶτας, καὶ κοψύμενος τὴν κεφαλὴν, ἐμπηδᾷ μου

<sup>1</sup> MSS. ἑοῦλη ἀράων; corrected by Jacobus.

<sup>2</sup> MSS. ἐπιθeliaζόντων. The change suggested in the text seems a little less violent than Hirschig's ἐπιθeliaζόντων. ἐπιθeliaζω means "to defy," ἐπιθeliaζω "to appeal to the gods against."

<sup>3</sup> I think that Hirschig's ταχύ (for τάχα) must be accepted. In prose τάχα means "perhaps," ταχύ "quickly."

sided the case between her and the master. If the master were found to have committed no offence against her, he used to take the serving-girl back, after taking an oath that he would bear no malice against her on account of her flight: but if sentence were given for the servant, then she stayed there as the goddess's slave. Sostratus was just taking with him the bishop and coming to the law-court to stop the execution of the sentence at the moment when Leucippe arrived at the temple, and she only missed meeting her father by a few moments.

14. I was thus relieved from the question, and the court had broken up: I was surrounded by a noisy mob, some expressing their pity, some calling upon the gods<sup>1</sup> to punish me, others questioning me about my story, when Sostratus, who had stopped near me, recognized who I was; for, as I mentioned at the beginning of my story, he had<sup>2</sup> once been in Tyre when the feast of Hercules was being celebrated, and had remained there for some days a considerable time before our flight: so that he at once realised from my appearance who I was, and he naturally expected to find us in Ephesus on account of his dream. He therefore came up to me, saying: "Here is Clitophon, but where is Leucippe?" As soon as I recognized him, I bent down my head, while the bystanders related to him the accusations I had brought against myself: at which he cried aloud, and buffeted his face, and then rushed at me

<sup>1</sup> See note on the Greek text. If *ἰσχυροὶ* be the true reading, it might perhaps also mean "calling upon the gods" in amazement at their timely intervention.

<sup>2</sup> A mistake. Sostratus had recommended (II. xiv.) that a sacred embassy should be sent to the Tyrian Hercules, but Callisthenes actually conducted it.

- τοῖς ὀφθαλμοῖς καὶ μικροῦ δεῖν ἐξώρυξεν αὐτούς·  
 οὐδὲ γὰρ ἐπεχείρουν κωλύειν ἐγώ, παρεῖχον δὲ τὸ  
 4 πρόσσωπον εἰς τὴν ὕβριν. ὁ δὲ Κλεινίας προσελ-  
 θὼν εἶργε παρηγορῶν αὐτὸν ἥμα καὶ λέγων· “Τί  
 ποιεῖς, ἄνθρωπε; τί μίτην ἐξηγρίωσαι κατ’ ἄν-  
 δρός, διὰ μᾶλλον σοῦ Λευκίππου φιλεῖ; θάνατον  
 γαῖν ὑπέστη παθεῖν, ὅτι τεθνάναι ταύτην ἔδοξεν.”  
 5 ἄλλα τε πολλὰ εἶλεγε παραμυθούμενος αὐτόν. ὁ  
 δὲ ᾠδύρετο καλῶν τὴν Ἄρτεμιν· “Ἐπὶ τοῦτό με,  
 δέσποινα, ἤγαγες ἐνταῦθα; τοιαῦτά σου τῶν ἐνυ-  
 πνίων τὰ μαντεύματα; καὶ γὰρ μὲν ἐπίστευόν σου  
 τοῖς ὀνείροις καὶ εὗρίσκειν παρὰ σοὶ προσεδόκων  
 τὴν θυγατέρα. καλὸν δέ μοι δῶρον δέδωκας·  
 11 εὗρον τὸν Ἀνδροφόνον αὐτῆς παρὰ σοί.” καὶ ὁ  
 Κλεινίας ἀκούσας τοῦ τῆς Ἄρτεμιδος ἐνυπνίου  
 περὶ χαρῆς ἐγένετο, καὶ λέγει· “Θάρρει, πάτερ, ἡ  
 Ἄρτεμις οὐ ψεύδεται· ξὴ σοὶ Λευκίππε· πιστευσθῆν  
 μιν τοῖς μαντείμασιν. οὐχ ὀρᾷς καὶ τοῦτον ὥς  
 ἐκ τῶν βασιλέων νῦν κρεμώμενον ἐξήρπασεν;”

15. Ἐν τούτῳ δὲ ἔρχεται τις τῶν τοῦ νεῶ  
 προπόλων ἐπὶ τὸν ἱερέα σπουδῇ μᾶλα θέων, καὶ  
 λέγει πάντων ἀκούοντων· “Κόρη τις ἐπὶ τὴν  
 Ἄρτεμιν ξένη κατέφυγεν.” ἐγὼ μὲν δὴ τοῦτο  
 ἀκούσας ἀναπτεροῦμαι, καὶ τὰ ὄμματα ἀνεγείρω,  
 καὶ ἀναβιοῦν ἡρχάμην· ὁ δὲ Κλεινίας πρὸς τὸν  
 Σώστρατον, “Ἀληθὴ μου, πάτερ,” εἶπε, “τὰ μαν-  
 τεύματα.” καὶ ἥμα πρὸς τὸν ἄγγελον εἶπε· “Μὴ  
 2 καλῇ;” “Οὐκ ἄλλην τοιαύτην,” εἶφη, “μετὰ τὴν

and made as if he would almost tear out my eyes; I made no resistance and did not try to prevent him, but rather freely offered my face to his violence. At this Clinias came forward and addressed him, trying to restrain him: "What are you doing, Sir?" he said, "Why do you exhibit so wrong a passion against a man who loves Leucippe even better than you do? He has at any rate offered himself up to be put to death because he thought that the maiden had perished:" and he exhorted him with these and many other like words. He, however, went on lamenting, calling upon Artemis; "Was it for this, great queen, that thou didst bring me hither? Was the interpretation of the vision thou sentest me to be after this fashion? Yes, and I believed thy dream, and trusted to find my daughter here with thee. Now it is a fine gift that thou hast made me; I have found her murderer here in thy city." When Clinias heard of the dream in which Artemis had appeared, he was overcome with joy; "Be of good cheer, venerable Sir;" he said, "Artemis is no liar; your Leucippe is alive; believe my powers of interpretation. Do you not see how she has delivered Clitophon too, who was actually strung up for execution, from the tortures that were awaiting him?"

15. While he was thus speaking, one of the temple-keepers came running his fastest to the bishop, and cried, in the hearing of all, "A maiden, a foreigner, has taken sanctuary with Artemis." At these words I was all in a flutter with hope; I opened my eyes and began to live once more. Clinias turned to Sostates, saying; "You see, aged Sir, that my divinations are coming true;" and at once, speaking to the messenger, "Is she not fair?" "Never saw I



"Ἀρτεμιν εἶδον," πρὸς τοῦτο ἐγὼ πηδῶ καὶ θεῶ,  
 "Λευκίππην λέγεις." "Καὶ μάλα," ἔφη. "καλεῖ-  
 σθαι γὰρ τοῦτο ἔλεγεν αὐτή,<sup>1</sup> καὶ πατρίδα Βυζίν-  
 τιον καὶ πατέρα Σώστρατον ἔχειν." ὁ μὲν δὲ Κλει-  
 νίας ἀνεκρότησε παλαιάσας· ὁ δὲ Σώστρατος ὑπὸ  
 χαρᾶς κατέπεσεν· ἐγὼ δὲ ἐξάλλομαι μετὰ τῶν  
 δεσμῶν εἰς αἴερα καὶ ἐπὶ τὸ ἱερὸν ὡς ἀπὸ μηχανῆς  
 βληθεὶς ἐπετόμην· οἱ δὲ φυλάσσοντες ἐδαίμον, νομί-  
 ζοντες ἀποεὐδρίσκειν, καὶ ἐβόων τοῖς ἐντυγχάνουσι  
 λαβέσθαι. ἀλλ' εἶχον οἱ πόδες μου τότε πτερὰ·  
 καὶ μόλις οὖν τινες μαινομένου μου πρὸς τὸν  
 δρόμον λαμβάνονται· καὶ οἱ φύλακες ἅμα παρ-  
 ῆσαν καὶ ἐπεχείρουν με τύπτειν. ἐγὼ δὲ ἤδη  
 θαρρῶν ἠμυνόμην· οἱ δὲ εἶλκόν με εἰς τὸ δεσμοτή-  
 ριον.

18. Καὶ ἐν τούτῳ παρὴν ὁ Κλεινίας καὶ ὁ  
 Σώστρατος. καὶ ὁ μὲν Κλεινίας ἐβόα· "Ποῖ  
 ἄγετε τὸν ἄνθρωπον; οὐκ ἔστι φονεὺς ἐφ' ᾧ κατα-  
 δεδίκασται." καὶ ὁ Σώστρατος ἐν μέρει ταῦτά  
 ἔλεγε, καὶ ὡς εἶη αὐτὸς τῆς ἀνῆρῆσθαι ἐσκούσης  
 πατὴρ. οἱ δὲ παρόντες, μαθόντες τὸ πᾶν, εὐφύ-  
 μουν τε τὴν "Ἀρτεμιν καὶ περισταντό με καὶ  
 2 ἄγειν εἰς τὸ δεσμοτήριον οὐκ ἐπέτρεπον. οἱ δὲ  
 φύλακες οὐκ εἶναι κύριοι τοῦ μεθεῖναι καταδικα-  
 σθέντα πρὸς θάνατον ἄνθρωπον ἔλεγον, ὥς ὁ  
 ἱερεὺς, τοῖν Σωστράταν δεκθέντος, ἐνηγγύησατο

<sup>1</sup> Cubel's correction for MSS. αὐτήν.

<sup>1</sup> A combination of two constructions: (a) "Never saw I fairer, save the goddess," and (b) "The fairest I ever saw

such mother," he replied, "save <sup>1</sup> the goddess alone." At this I leaped up and shouted: "It must be Leucippe of whom you speak." "Certainly," said he; "that was the name by which she said that she was called, and that her country was Byzantium and her father Sostratus." Then Clinias clapped his hands, shouting with triumph, while Sostratus fell to the ground for joy, and I leaped up on high, chains and all, and flew off to the temple like a bullet from the gun: my warders pursued me, thinking that I was running away, and called all those whom we met to catch me. But my feet had wings, and it was with the greatest difficulty that at length some of them stopped me in my mad course, and then my guards came up and set about beating me: to which I, now back in my old good spirits, resisted stoutly, and they began dragging me off to the prison.

16. Meanwhile, up came Clinias and Sostratus, the former crying out: "Whither are you dragging this man? He is not guilty of the murder for which he was sentenced:" and Sostratus in his turn corroborated his story and said that he was the father of the girl who had been believed to have been murdered. The bystanders when they heard the whole story, blessed the name of Artemis; and making a ring round me, refused to allow me to be taken off to prison. The warders said that they did not possess the power of letting out a man who had been condemned to death; but presently the bishop, at the request of Sostratus, went half that he would be responsible

after the goddess." *cf.* Milton, *P.L.* iv. 324, "Fairer of her daughters Eve." With the sentiment *cf.* Ovid, *Her.* xviii. 69 [Leander addressing the moon (Artemis)]: *A Veneris facie non est prior ulla torques*—Save Venus' face and thine there is none surpasses Hero's.

# ACHILLES TATIUS

αὐτὸν ἔχειν καὶ παράξειν<sup>1</sup> εἰς τὸν δῆμον. ὅταν  
 δέῃ. αὐτῷ μὲν δὴ τῶν δεσμῶν ἀπολύομαι καὶ  
 ἐπὶ τὰ ἱερὸν ταχύ μάλα ἡπειγόμενην· καὶ ὁ Σώ-  
 στρατος κατὰ πύδας, αἶκ οἶδα εἰ τὰ ὅμοια ἐμοὶ  
 3 χαίρων. οὐκ ἔστι δὲ οὕτως ἄνθρωπος ὁρομικώ-  
 τατος, ὅν οὐ τῆς φήμης φθάνει τὸ πτερόν· ἢ καὶ  
 τότε ἡμῶς ἐπὶ Λευκίππην προύλαβεν, ἀπαγγέλ-  
 λουσα πάντα καὶ τὰ τοῦ Σωστράτου καὶ τὰμά.  
 ἰδοῦσα δὲ ἡμᾶς, ἐξεπήδησε τοῦ νεώ, καὶ τὸν μὲν  
 πατέρα περιεπτύξατο, τοὺς δὲ ὀφθαλμοὺς εἶχεν  
 4 ἐπ' ἐμέ. ἐγὼ δὲ εἰστήκειν, αἰδοῖ τῇ πρὸς τὸν  
 Σώστρατον κατέχων ἑμαυτὸν (καὶ ἅπαντα ἔβλεπον  
 εἰς τὸ ἐκείνης πρόσωπον) ἐπ' αὐτὴν ἐκθορεῖν.  
 οὕτως ἀλλήλους ἡσπαζόμεθα τοῖς ὄμμασιν.

<sup>1</sup> MSS. παράξειν. The correction is due to Hirschig.

for the prisoner and produce him for public trial when the time came. Released thus then from my bonds, I hurried away with all possible speed to the temple, with Sostratus close at my heels, who probably felt the same kind of joy as my own. But, run a man never so swiftly, yet the winged tongue of speech gets to his destination before him : on this occasion again it anticipated us in our visit to Leucippe, relating the whole story to her, both Sostratus' adventures and mine ; and when she saw us, she rushed forth from the shrine, and while her arms were folded round her father's neck, she kept her eyes fixed on me. There I stood, my shame for the way I had treated Sostratus restraining me—though all the time I was gazing steadfastly at her face—from falling into her arms ; and so we greeted one another only with our eyes.

## Η'

1. Ἄρτε δὲ ἡμῶν μελλόντων καθέζεσθαι καὶ περὶ τούτων διαλέγεσθαι. Θέρανδρος σπουδῇ μάλα, μάρτυρας ἄγων τινάς, ἔρχεται πρὸς τὸν νεών, καὶ μεγάλῃ τῇ φωνῇ πρὸς τὸν ἱερέα, "Μαρτύρομαι," ἔφη, "τῶνδε ἐναντίον, ὅτι μὴ δεόντως ἐξαίρῃ δεσμῶν καὶ θανάτου καταγυναικίσαν ἄνθρωπον ἐκ τῶν νόμων ἀποθανεῖν.
- 2 ἔχει δὲ καὶ δούλην ἐμὴν, γυναῖκα μάχλον καὶ πρὸς ἄνδρα ἐπιμαυῖ ταύτην ὅπως μοι φυλάξῃς." ἐγὼ δὲ πρὸς τὸ "δούλην καὶ γυναῖκα μάχλον" ὑπεραλγίσας τὴν ψυχὴν, οὐκ ἤνεγκα τῶν ῥημάτων τὰ τραύματα, ἀλλ' ἔτι λαλοῦντος αὐτοῦ, "Σὺ μὲν οὔ," ἔφη, "καὶ τρίδουλος καὶ ἐπιμαυῖς καὶ μάχλος αὕτη δὲ καὶ ἐλευθέρα καὶ παρθένος καὶ
- 3 ἀξία τῆς θεοῦ." ὡς δὲ ταῦτ' ἤκουσε, "Καὶ λοιδορεῖς," φήσας, "δεσμῶτα καὶ κατὰδικε;" παῖσι με κατὰ τῶν προσώπων μάλα βιαίως καὶ ἐπάγει ἐντέρει· οἱ δὲ τῶν ῥιπῶν αἵματος ἔρρεον κρουνοί· ὅλον γὰρ αὐτοῦ τὸν θυμὸν εἶχεν ἡ πληγὴ.
- 4 ὡς δὲ καὶ τρίτην ἀπροφυλάκτως ἔπαισε, λανθάνει

<sup>1</sup> The reader, bearing in mind Chlorion's behaviour at his previous meeting with Therasander (V. κκiii.), will by this time have come to the conclusion that the hero of the romance is a coward of the purest water. I do not know if

## BOOK VIII

1. We were just about to sit down and talk of all this that had happened, when Thersander came rushing into the shrine, bringing some of his supporters as witnesses; and, addressing himself to the bishop, shouted out: "I testify before these witnesses that you have no right to release from his bonds and from the death-sentence a man who has been capitally condemned with all the solemnity of the law. And you have here a slave-girl of mine, a harlot who cannot be stopped from running after men; see that you keep her safe for me." At the words "slave and harlot," I was grievously affected, and could not bear<sup>1</sup> the wounds inflicted by his words; but while he was still speaking, "Triply<sup>2</sup> slave yourself," I interrupted, "and hush, you run after harlots, while she is a free woman and a virgin, and well worthy of the goddess whom she serves." On hearing this, "Do you dare to revile me," he cried, "gaol-bird and convicted felon?" and as he spoke, he gave me a violent blow on the face and followed it up with another, so that out flowed the streams of blood from my nostrils, as there was all the force of his fury behind the blow. He aimed a third, but taking less care in its direction, he accidentally struck Achilles Tatius intended to depict him so, or whether it is a fault in the drawing.

<sup>1</sup> Literally, "a slave through three generations." Reference is probably made here to his being a slave to his lusts.

μου τῷ στόματι περὶ τοὺς ὀδόντας προσπταίσας  
τὴν χεῖρα, καὶ τρωθεῖς τοὺς δακτύλους, μόλις τὴν  
χεῖρα συνέστειλεν ἀνακραγών. καὶ αἱ ὀδόντες  
ἀμύνουσι τὴν τῶν βιῶν ὕβριν· τιτρώσκεισι γὰρ  
αὐτοὶ τοὺς παίοντας δακτύλους, καὶ ἔπεποίηκεν  
5 ἔπαθεν ἡ χεῖρ. καὶ ὁ μὲν ἐπὶ τῇ πληγῇ μάλα  
ἄκων<sup>1</sup> ἀνακραγὼν συνέστειλε τὴν χεῖρα καὶ  
οὕτως ἐπαύσατο. ἐγὼ δὲ ἰδὼν αἰὼν ἔχει κακόν,  
τοῦτο μὲν οὐ προσεποιησάμην· ἐφ' οἷς δὲ ἐτυραν-  
νήθην τραγηδεῶν, ἐνέπλησα βοῆς τὰ ἱεράν.

2. "Ποῖ φύγωμεν ἔτι τοὺς βιαίους; ποῖ<sup>2</sup>  
καταδράμωμεν; ἐπὶ τίνα θεῶν μετὰ τὴν Ἄρτεμιν;  
ἐν αὐτοῖς τυπτόμεθα τοῖς ἱεροῖς· ἐν τοῖς τῆς  
αὐλαίας παιδόμεθα χωρίοις. ταῦτα ἐν ἐρημίαις  
μόναις γίνεται, ὅπου μηδεὶς μύρτος, μηδὲ ἀνθρώπος  
ἐστίν· σὺ δὲ αὐτῶν ἐν ὄψει τυραννεῖς τῶν θεῶν.  
2 καὶ τοῖς μὲν ποιητοῖς αἱ τῶν ἱερῶν ἀσφάλειαί  
διδόασιν καταφυγὴν, ἐγὼ δὲ μηδένα ἀδικήσας,  
ἰκέτης δὲ τῆς Ἄρτέμιδος γενόμενος, τύπτομαι  
παρ' αὐτῇ τῷ βωμῷ, βλεπαύσης, οἶμοι, τῆς θεοῦ.  
3 ἐπὶ τὴν Ἄρτεμιν αἱ πληγαί. καὶ οὐ μέχρι πληγῶν  
ἡ παρουσία, ἀλλὰ καὶ ἐπὶ τῶν προσώπων τις  
λαμβάνει τραύματα, ὥς ἐν πολέμῳ καὶ μάχῃ,  
καὶ μεμίλνται<sup>3</sup> τὸ ἔδαφος ἀνθρωπίνῳ αἵματι.  
τοιαῦτα σπένδει τίς θεῶ; οὐ βάρβαροι ταῦτα

<sup>1</sup> Hercher's suggestion for MSS. μαλακία.

<sup>2</sup> Jacotin's suggestion for MSS. ποῖ.

<sup>3</sup> αἱετὶ ἰσχυροὶ in the MSS. I think Hercher may be  
right to omit it.

his hand on my mouth, right on the teeth, and wounding his knuckles badly, uttered a cry of pain, and drew back his hand, though the wound made it quite hard to do so; thus my teeth avenged the violence offered to my nose, wounding the fingers that had given the blow, and the striking hand was repaid in its own coin. He could not repress a cry at the wound, but drew back his hand and so desisted from his assault: while I saw the accident that had happened to him, but pretended not to do so; but instead I made a tremendous fuss and outcry at the violent and overbearing treatment meted out to me, filling the temple with my cries.

2. "Now whither are we to flee from violence? What is to be our refuge? To which of the gods are we to have recourse, if Artemis cannot protect us? We are assaulted in her very temple; we are beaten before the very sanctuary-veil. Such things as this happen only in deserted places where there are no witnesses at hand or even none of the human race; you show your brutal violence in the sight of the gods themselves. Even evil-doers have a refuge in the safety of the sanctuary; but I, who have offended against no man, and had taken up the position of Artemis' suppliant, am struck before her very altar, with the goddess, oh shame, looking on. These blows are aimed at Artemis herself: and the mad folly of her desecrator did not stop at mere blows; people are wounded, yes, wounded on the face, wounds such as one receives in wars and battles, and the holy pavement has been defiled with human blood. Is this a libation fit for the goddess? Are not these the offerings poured by



καὶ Ταῦροι, καὶ ἡ Ἀρτεμις ἡ Σευθῶν; ὁ παρ' ἐκείνοις μόνος νεὸς οὕτως αἰμάσσεται· τὴν Ἰωνίαν Σκυθίαν πεποίηκε, καὶ ἐν Ἐφέσῳ βεῖ τὰ ἐν Ταύροις αἵματα. λαβὲ καὶ ξίφος κατ' ἐμοῦ.  
 4 καίτοι τί δέῃ σιδήρου; τὰ τοῦ ξίφους πεποίηκε ἡ χεὶρ. ἀνδροφόνος αὕτη καὶ μαιφόνος δεξιὰ τοιαῦτα δέδρακεν οἷα ἐκ φόνου γίνεται."

3. Ταῦτά μου βιάωντος ὁ δῆλος συνερρήη τῶν ἐν τῷ ἱερῷ παρόντων καὶ οὗτοι<sup>1</sup> ἐκάκιζον αὐτὸν καὶ ὁ ἱερεὺς αὐτός, "Οὐκ αἰσχύνῃ τοιαῦτα ποιῶν οὕτω φανερώς καὶ ἐν τῷ ἱερῷ;" ἔγώ τε τεθαρρηκάως, "Τοιαῦτα," ἔφη, "ὦ ἄνδρες, πέπονθα, ἐλεύθερός τε ὢν, καὶ πόλεως οὐκ ἀσήμεν, ἐπιβουλευθεὶς μὲν εἰς τὴν ψυχὴν ὑπὸ ταύτων, σωθεὶς δὲ ὑπὸ τῆς  
 2 Ἀρτέμιδος, ἡ τοῦτον ἀπέφηνε συκοφάντην. καὶ νῦν προελθεῖν με δεῖ καὶ ἀπενίψασθαι τὸ πρὶς-ωποῖν ἔξω. μὴ γὰρ ἐνταῦθα τοῦτο ποιήσασθαι ἔγωγε, μὴ καὶ τὸ ἱερὸν ὕδωρ τῷ τῆς ὕβρεως αἵματι  
 3 μιανθῇ." τότε μὲν δὴ μόλις ἀφελκύσαντες αὐτὸν ἐξάγουσι τὰς ἱεροῦ. τισσάμενοι δὲ εἶπεν ἀπὸ μὲν "Ἀλλὰ τὸ μὲν σὸν ἤδη κέεριται, καὶ ὅσον οὐδέπω πείσῃ εἴκη· τὸ δὲ τῆς ψευδοπαρθένου ταύτης ἐταίρας ἡ σύριγξ τιμαρῆσεται."

<sup>1</sup> Salmasius' emendation for MSS. *οὗτοι*.

<sup>1</sup> The inhabitants of the Crimea, who, as we know from Herodotus, *Ἰπρίστου* in *Tauris*, and other sources, sacrificed to their Artemis any strangers who entered their country.

<sup>2</sup> St. Paul's exact words, Acts xxi. 39, *ἐκ ἀσήμεν πόλει*.

barbarians and the natives of Tauri,<sup>1</sup> and is not this rather the Artemis worshipped by the Scythians? Only among them is the shrine drenched with blood after this fashion. You have converted Ionia into Scythia, Thersander, and here in Ephesus flows blood that should only flow at Tauri. Come, use your sword against me! But what need is there of the steel? Your hand has done the work of the sword. Yes, that murderous and bloody hand of yours has performed the work that is done at a human sacrifice."

3. As I shouted out these complaints, a great crowd came together of all those who were in the temple: and they began to abuse Thersander, as did the bishop himself, who said: "Are you not ashamed of acting thus, openly and in the temple?" At this, I took courage and added: "This is what I have suffered, Sirs, though I am a free man and a citizen of no mean city<sup>2</sup>; this rascal conspired against my life, but Artemis saved me and proved him a trumpeter-up of false charges. Now I must go and wash my face outside; God forbid that the holy water<sup>3</sup> of the temple should be polluted by the blood of violence." At this, they dragged him away with some difficulty and induced him to leave the temple, but thus much he was able to say as he went; "Your case is already judged and finished, and it will not be long before you pay the penalty that is due; as for this prostitute, this shame virgin, she shall be tested by the ordeal of the pan-pipes."<sup>4</sup>

<sup>1</sup> *ταύροι*, of which the present passage sounds a reminiscence.

<sup>2</sup> Not in stoups, as in modern churches, but a fountain for purposes of ablution.

<sup>3</sup> This will be explained in chapter vi.

4. Ὡς δὲ ἀπηλλάγη ποτιέ, καὶ γὰρ ἐξεληθὼν  
ἐκάθηρα τὸ πρόσωπον. τοῦ δὲ δειπνου καιρὸς  
ἦν, καὶ ὑπεδέξατο ἡμᾶς ὁ ἱερεὺς μάλᾳ φιλο-  
φρόνως. ἐγὼ δὲ εἰς τὸν Σώστρατον ὀρθοῖς τοῖς  
ὀφθαλμοῖς ἰδεῖν οὐκ ἠδυνάμην, συνειδώς οἶα  
αὐτὸν διστεθεῖκειν. καὶ ὁ Σώστρατος δὲ τὰς  
τῶν ὀφθαλμῶν ὀρῶν ἀμύξεις τῶν ἐμῶν ὡς ἔτυχον  
ὑπ' αὐτοῦ παθῶν, ἀντησχύνετό με βλέπειν· καὶ  
ἡ Λευκίππη δὲ τὰ πολλὰ εἰς γῆν ἔβλεπε· καὶ  
2 ἦν ὅλην τὸ συμπόσιον αἰδώς. προϊόντας δὲ  
τοῦ πότου καὶ τοῦ Διονύσου κατὰ μικρὸν ἐξίλα-  
σκομένου τὴν αἰδῶ (ἐλευθερίας γὰρ αὐτὸς πατήρ)  
ἄρχει λόγου πρῶτος ὁ ἱερεὺς πρὸς τὸν Σώστρα-  
τον· "Τί σὺ λέγεις, ὦ ξένε, τὸν περὶ ὑμῶς μῦθον  
ὅστις ἐστί; δοκεῖ γάρ μοι περιπλοκάς τινας  
ἔχειν οὐκ ἀήδεϊς, οἷον δὲ μάλιστα πρέπουσιν  
3 οἱ ταιούτοι λόγοι." καὶ ὁ Σώστρατος πρεφά-  
σεως λαβόμενος ἄσμενος, "Τὰ μὲν κατ' ἐμὲ  
τοῦ λόγου μέρος ἀπλοῦν," εἶπεν· "ὅτι Σώστρατος  
ἄνομα, Πυζάντιος τὸ γένος, τοῦτου θεῖος, πατήρ  
ταύτης. τὸ δὲ λοιπόν, ὅπερ ἐστὶ μῦθος, λέγε,  
4 τέκνον Κλειτοφῶν, μηδὲν αἰδούμενος. καὶ γὰρ εἴ  
τί μοι συμβέβηκε λυπηρόν, μάλιστα μὲν οὐ σὸν  
ἐστί, ἀλλὰ τοῦ δαίμονος· ἔπειτα τῶν ἔργων  
παρελθόντων ἢ διήγησις τὸν οὐκέτι πάσχοντα  
ψυχαγωγεῖ μάλλον ἢ λυπεῖ."

5. Καὶ γὰρ πάντα τὰ κατὰ τὴν ἀποδημίαν τὴν  
ἀπὸ Τύραν διηγουμαι, τὸν πλοῦν, τὴν ναυαγίαν,  
τὴν Αἰγυπτου, τοὺς βασιλεῖς, τῆς Λευκίππης

<sup>1</sup> Possibly a reference to the Latin name of Baccus, *Liber pater*.

4. At last he went, and I too went out and washed my face. It was then time for dinner, and the bishop most hospitably invited us to dine with him. I was unable to look Sostratus in the face, conscious of the way I had treated him: while he, observing the scratches round my eyes of which he had been the inflicter, was in return ashamed to face me; and Lenciappe for the most part kept her eyes fixed on the ground; so that the whole dinner was one long shamefastness. However, as we began to drink more deep and Dionysus little by little dissolved our shyness (rightly is he called the father of freedom<sup>1</sup>), the bishop was the first to speak, addressing himself to Sostratus. "Will you not tell us, stranger," said he, "the story in which you are all involved? Some of its ins and outs are likely to be not without interest, and tales of this sort are most suitable for the time when the wine is going round." Sostratus was very glad to get hold of an excuse for breaking the ice. "My part of the story," he said, "is very simple. Sostratus is my name, and I am a Byzantine by birth; the uncle of one of your guests, and the father of the other. As for all the rest, do you, my boy Clitophon, relate whatever the story is, and do not be shy about it. Even if I have gone through a great deal of trouble, the greater part of it is not your fault, but that of Fortune; and besides, the recital of trials past is more likely to raise the spirits<sup>2</sup> of a man who is no longer suffering under them than to depress him."

5. At this I related the whole story which developed from our flight from Tyre—our voyage, the shipwreck, our adventures in Egypt, the buccaneers,

<sup>1</sup> Not quite a literal translation: *φύλαξις* means "to allure," and so "to delight."

τὴν ἡπαγωγὴν, τὴν παρὰ τῷ βωμῷ πλαστὴν  
 γαστέρα, τὴν Μενελάου τέχνην, τὸν ἔρωτα τοῦ  
 στρατηγοῦ καὶ τὸ Χαιρέου φάρμακον, τὴν τῶν  
 ληστῶν ἄρπαγὴν, καὶ τὸ τοῦ μηροῦ τραῦμα  
 2 καὶ ἔδειξα τὴν αὐλήν. ἐπεὶ δὲ κατὰ τὴν  
 Μελέττην ἐγενόμην, ἐξῆρουν τὸ πρῶγμα<sup>1</sup> ἑμαυτοῦ  
 πρὸς τὴν σωφροσύνην μεταποιῶν καὶ οὐδὲν εἶπεν.  
 ἔσκην· τὸν Μελέττης ἔρωτα, καὶ τὴν σωφροσύ-  
 νην τὴν ἐμήν, ὅσον ἐλαπάρητε χρόνον, ὅσον ἀπέ-  
 τυχεν, ὅσα ἐπηγγείλατο, ὅσα ἀδύρατον τὴν ναῦν  
 διηγησάμην, τὸν εἰς Ἑφέσων πλοῦν, καὶ ὡς ἄμφω  
 συνεκαθεύδομεν, καί, μὰ ταύτην τὴν Ἄρτεμιν,  
 3 ὡς ἀπὸ γυναικὸς ἀνέστη γυνή. ἐν μόνον παρῆκα  
 τῶν ἑμαυτοῦ δραμάτων, τὴν μετὰ ταῦτα πρὸς  
 Μελέττην αἰδῶ· ἐπεὶ καὶ τὸ δείπνον εἶπον,  
 καὶ ὡς ἑμαυτοῦ κατεψευσάμην, καὶ μέχρι τῆς  
 θεωρίας τὸν λόγον συνεπέρανα, καί, "Ἰὰ μὲν  
 ἐμὰ ταῦτα," ἔφην· "τὰ δὲ Λευκίππης τῶν ἐμῶν  
 4 μείζονα. πέπραται, δεδούλευκε, γῆν ἔσκαψε,  
 σεσύληται τῆς κεφαλῆς τὸ κάλλος· τὴν κουράν  
 ἄρῃς." καὶ καθ' ἕκαστον ὡς ἐγένετο διεξήγειν.  
 5 καὶ τῇδε κατὰ τὸν Σωσθίνην καὶ Θέρσανδρον  
 γενόμενος, ἐξῆρουν καὶ τὰ αὐτῆς ὅτι μᾶλλον ἢ

<sup>1</sup> πρῶγμα is a little foolish, and I should believe Hercher's *ἔρῃα* to be right were it not for *δραμάτων* in § 3 below.

the carrying away of Leucippe, the mock stomach used at the altar (Menelaus' artful device), the general's love and the remedy administered by Chaeress, how Leucippe was carried off by the pirates and the wound I received in the thigh during the fight with them, of which I showed them the scar. When I came to the part of the story in which Melitte was concerned, I gave such a turn to the sequence of events that I made them appear greatly to the advantage of my continence, yet without any departure from the truth; I related the story of Melitte's love for me, my own chastity with regard to her—the long time during which she besought me to take pity on her, her ill-success in her prayers, her promises, her laments; I told all about the ship, our voyage to Ephesus, how we shared the same couch, and how (I swore by Artemis present before us) she rose from it as one woman would rise from another's bed. Only one thing I omitted in all my adventures, and that was the somewhat delicate matter of my connexion with Melitte after the events just mentioned; but I recounted my dinner with her, and how, later, I made the false accusation against myself, and I completed the story as far as the arrival of the sacred embassy. "These are my adventures," said I, "but those of Leucippe have been more thrilling than mine. She has been bought and sold, she has been a slave, she has dug the ground, she has been robbed of the crowning glory of her hair; you can still see where her head was shaved"; and I then related all that had happened to her in its due order. When I came to the part where she fell in with Sosthenes and Theraxander, I made much more of her adventures than I had of

- τάρα, ἐρωτικῶς<sup>1</sup> αὐτῇ χαριούμενος ἀκούοντας  
 τοῦ πατρός· ὡς πάσαν αἰκίαν ἤνεγκεν εἰς τὸ  
 σῶμα καὶ ὕβριν, πλὴν μιᾶς· ὑπὲρ δὲ ταύτης τὰς  
 ἄλλας πάσας ὑπέστη· "Καὶ ἔμεινε, πάτερ,  
 τοιαύτη μέχρι τῆς παραούσης ἡμέρας, οἷαν αὐτὴν  
 6 ἐξέπεμψας, ἀπὸ Βυζαντίου, καὶ οὐκ ἐμὸν ταῦτο  
 ἐγκώμιον, ὅτι φύγῃ ἐλόμενος οὐδὲν ἔδρασα  
 ὑπὲρ αὐτῆς ἐφυγον, ἀλλ' αὐτῆς, ὅτι καὶ ἐν μέσοις  
 λησταῖς ἔμεινε παρθένος, καὶ τὸν μέγαν ἐνέκησε  
 ληστήν, Θέρσανδρον λέγω, τὰν ἀναίσχυντον,  
 7 τὸν βίαιον. ἐφίλασοφήσαμεν, πάτερ, τὴν ἀποδη-  
 μίαν· ἐξίωξε γὰρ ἡμᾶς ἔρωτος, καὶ ἦν ἐραστοῦ  
 καὶ ἐρωμένης φύγι· ἀποδημήσαντες γεγόναμεν  
 ἀλλήλων ἀδελφοί. εἴ τις ἄρα ἐστὶν ἀνδρὸς  
 παρθενία, ταύτην κἀγὼ μέχρι τοῦ παρόντος  
 πρὸς Λευκίππην ἔχω· ἡ μὲν γὰρ ἦρα ἐκ πολλοῦ  
 8 τοῦ τῆς Ἀρτέμιδος ἱεροῦ. δέσποινα Ἀφροδίτη,  
 μὴ νεμεσήσῃς ἡμῖν ὡς ὑβρισμένη. οὐκ ἠθέλωμεν  
 ἀπάτορα γενέσθαι τὸν γάμον· πᾶριστιν οὖν  
 ὁ πατήρ· ἦκε καὶ σὺ· εὐμενῆς ἡμῖν ἦδη γενοῦ."  
 9 ταῦτα ἀκούσαντες, ὁ μὲν ἱερεὺς ἐκεχίρκει, θαυμάζων  
 ἕκαστον τῶν λεγομένων· ὁ δὲ Σίσυρρατος καὶ  
 ἐπεδιέκρυνε, εἴ ποτε κατὰ Λευκίππην ἐγγεγάνει

<sup>1</sup> The MSS. have *ἔρωτος*, for which Cabel suggested *εἰδός*. But I prefer Jacobus' *ἐρωτικῶς*.

<sup>2</sup> He calls Sositratos "father" either simply as a title of respect to an older man, or because Sositratos had called him *πάτερ* (iv, § 8), or because he hoped soon to be Sositratos' son-in-law.

<sup>3</sup> True enough. See Book IV, ch. 1.

<sup>4</sup> A very necessary qualification. Melitte is presently (xi, § 3 and xiv, § 4) to get off by a similar mental reservation. The reference to Lenciippo's anxious expectation (if *θεῶν* can thus

my own, wishing, as a lover should, to give her the greatest possible credit while her father was listening; how she suffered bodily all manner of insult and violence, save one, and because of this one alone withstood all the others: "And in that respect, father,"<sup>1</sup> I added, "she is still the same, up to the present day, as when you sent her away from Byzantium. Nor is it to be put down at all to my credit<sup>2</sup> that after accomplishing this flight I abstained from the very object for which we had fled: but to hers, that she remained a virgin when surrounded by a gang of pirates, and overcame that greatest pirate of all; I mean Thersander, the shameless, brutal wretch. Our departure from Tyre was a calculated one, my father; it was love that drove us from our native land, and the flight was that of a lover and his mistress; but when we had once started we became no more than a brother and sister to each other. If there be any such thing as virginity among us men, then that I have preserved with respect to Leucippe<sup>3</sup> up to the present moment, while, as for her, she has long been anxiously hoping for this temple of Artemis. Lady Aphrodite, be not wroth with us as though we had slighted thee; we would not that our marriage should take place without her father being present; now he is here, come thou also, and look kindly upon us." As they heard this tale, the bishop listened again with astonishment, full of surprise at all the details of the story; while Sostrotos was shedding tears every time the relation dealt with the adventures of Leucippe. When I had

be translated] that she might come to the temple of Artemis is explained by IV. i. § 4, where Artemis announces that she will assist at Leucippe's marriage, and Clitophon's appeal to Aphrodite by §§ 6 and 7 of the same chapter.



τὸ δράμα. καὶ ἐπεὶ ποτε ἐπαυσάμην, "Τὰ μὲν ἡμέτερα," εἶπον, "ἠκούσατε· ἐν δὲ αὐτῷ μαθεῖν καὶ γὰρ παρὰ σοῦ, ἱερεῦ, μόνον· τί ποτέ ἐστιν ὁ τελευταῖον ἀπὼν ὁ Θέρσανδρος κατὰ Λευκίππου προσέθηκε, σύριγγα εἰπών;" "Ἀλλὰ σύ γε," ἔφη, "καλῶς ἀνῆρον· καὶ γὰρ εἰδότες ἡμᾶς τὰ περὶ τὴν σύριγγα τοῖς παροῦσιν ὁμῶς ἀρμόσασθαι προσήκει· καὶ γὰρ τὸν σὸν ἀμείψομαι μῦθον εἰπών.

6. "Ὅρᾳς τοῦτ' ἰδὲ τὸ ἄλσος τὸ κατόπιν τοῦ νεώ. ἐνθάδε ἐστὶ σπηλαιον ἀπόρρητον γυναιξί, καθαραῖς δὲ εἰσελθούσαις οὐκ ἀπόρρητον παρθένους· ἀνάκειται δὲ σύριγγ' ὀλέγον ἐνδον τοῦ τοῦ σπη-  
 2 λαιου θυρώ. εἰ μὲν οὖν τὸ ὄργανον καὶ παρ' ὑμῶν ἐπιχωριάζει τοῖς Βυζαντίοις, ἴστε ὁ λόγος· εἰ δέ τις ὑμῶν ἦτοεν ὀμίλησε ταύτῃ τῇ μουσικῇ, φέρε καὶ αἶνόν ἐστιν εἶπω, καὶ τὸν ταύτῃ τοῦ  
 3 Παρὸς πάντα μῦθον. ἡ σύριγγ' αὐλοὶ μὲν εἰσι πολλοί, κάλαμος<sup>1</sup> δὲ τῶν αὐλῶν ἕκαστος· αὐλοῦσι δὲ οἱ κάλαμοι πάντες ὥσπερ αὐλὴς εἷς. σύγκεινται  
 4 δὲ στοιχηθὲν ἄλλος ἐπ' ἄλλον ἡνωμένους· τὸ πρόσωπον ἰσοστάσειν καὶ τὸ νῶτον. καὶ ὅσοι εἰσὶ τῶν καλῶν βραχὺ μικρῷ λειπόμενοι, τούτων μείζων ὁ μετὰ τούτων, καὶ ἐπὶ τῷ δευτέρῳ τοσούτον, ὅσον τοῦ δευτέρου μείζων ὁ μετὰ τούτου τρίτος, καὶ κατὰ λόγον οὕτως ὁ λοιπὸς τῶν καλῶν χορὸς ἕκαστος<sup>2</sup> τοῦ πρὸςθεν ἴσον

<sup>1</sup> I think the singular (Hercher's correction) is grammatically necessary. The MSS. have κάλαμοι.

<sup>2</sup> The Greek is very hard. A friend suggests ἕκαστος τοῦ πρὸςθεν ἴσον (or ἴση) τρέχων.

at last made an end: "You have now both of you heard all that happened to us," I added, "but there is one thing about which I in my turn should like to question you, good bishop. What is it that Thersander meant in his last threats against Leucippe, just as he was going away, when he mentioned the pan-pipes?" "That is a fair question," he replied, "and as I know all about the pan-pipes, it is only right that I should add the explanation of them to the tale of which you have now put us in possession. I will make it clear to you as a return for the story you have just told.

6. "You see this grove here behind the shrine. Within it is a grotto that may not be entered by any women except clean maids, and a little within its walls there hangs up a pan-pipes. If this instrument is found as a native institution among you of Byzantium, you will be well acquainted with that of which I speak, but if any of you are less familiar with music of this description, allow me to explain it to you and to tell you the whole story of Pan. The pan-pipes is in reality a set of flutes, and while each reed is a flute, the whole group of reeds is equal to one flute<sup>1</sup>; they are fastened together in a row, one after the other, to form a single whole, and the instrument appears the same whether regarded from the back or the front. The reeds differ slightly from one another in length; the shortest is fixed at one end of the row, then comes that which is next above it in size, then, third, the one which is as much longer than the second as the second is longer than the first, and so the whole of them in due order, going up in equal gradations

<sup>1</sup> Because the one flute can make all the notes of the group of single reeds.

- 6 ἔχων, τὸ δὲ ἔσω μέσον ἐστὶ τῷ περιττῷ. αἴτιον δὲ τῆς τοιαύτης τάξεως ἢ τῆς ἁρμονίας διανομή. τὸ μὲν γὰρ ὀξύτατον ἄνω, καὶ ὅσον εἰς τὸ κάτω πρῶτον βαρὺ, κατὰ κέρας ἐκάτερον ὁ ἄκρον ἔλαχεν αὐλός· τὰ δὲ μεταξὺ τῶν ἁκρῶν τοῦ ρυθμοῦ διαστήματα, πάντες οἱ μεταξὺ κάλαμοι, ἕκαστος ἐπὶ τὸν πέλας τὸ ὀξύ καταφέρων εἰς τὸν τῷ τελευταίῳ συνάπτει βύρει.
- 7 ὅσα δὲ ὁ τῆς Ἀθηναίης αὐλὸς ἐντὸς λαλεῖ, ταυτὰ καὶ ὁ τοῦ Πάρου ἐν τοῖς στόμασιν αὐλεῖ, ἀλλ' ἐκεῖ μὲν οἱ δάκτυλοι κυβερνῶσι τὰ αὐλήματα, ἐνταῦθα δὲ τοῦ τεχνίτου τὸ στόμα μιμεῖται τοὺς δακτύλους. κακεῖ μὲν κλείσας ὁ αὐλητὴς τὰς ἄλλας ὁπίας, μίαν ἀνοίγει μάνην, δι' ἣς τὸ πνεῦμα καταρρεῖ, ἐνταῦθα δὲ τοὺς μὲν ἄλλους ἐλευθέρους ἀφῆκε καλάμους, μόνον δὲ τὸ χεῖλος ἐπιτίθουσιν, ὃν ἂν ἐθέλῃ μὴ σιωπᾶν, μεταπηδᾷ τε ἄλλοτε ἐπ' ἄλλον. ὅποι ποτ' ἂν ἡ τοῦ κραύματος ἁρμονία
- 7 καλῇ<sup>1</sup> οὕτως αὐτῷ περὶ τοὺς αὐλοὺς χορεύει τὸ στόμα. ἦν δὲ ἡ σύριγξ οὔτε αὐλὸς ἀπ' ἀρχῆς οὔτε κάλαμος, ἀλλὰ παρθένος εὐειδὴς οἶαν εἰς θεοὺς ἐγκρίνειν.<sup>2</sup> ὁ Πᾶν οὖν ἐδίωκεν αὐτὴν ὁρόμον ἐρωτικόν, τὴν δὲ ὕλην τις δέχεται εἰσεία φεύγουσαν· ὁ δὲ Πᾶν κατὰ πόδας εἰσθορῶν ὥρεγε τὴν

<sup>1</sup> ὁ . . . καλῇ is Jacob's correction for εἰς . . . καλῇ of the MSS.

<sup>2</sup> The MSS. read *εἰς εἰχὴν κρῖνειν*. The suggestion in the text is due to Knaab, and besides making excellent sense is palaeographically most ingenious, owing to the comparatively common confusion of ΥC with X. ΕΙCΘΥCΕΝΚΡΙΝΕΙΝ becomes ΕΙΧΕΝΚΡΙΝΕΙΝ.

from the first, and the middle one is half-way in size between the first and the last.<sup>1</sup> The reason for this arrangement is to be found in the intervals of the scale; that which gives the highest note is at the top, and the note descends with the length of the reed, so that the two extremities are occupied by the pipes which are musically farthest apart; while, as for the intervals between these extremities, each reed is a note below its neighbour until it comes to the deepest of all at the far end. The sounds which *Athenè's* flute makes within, the pan-pipes makes at the ends of the reeds, but whereas in the former the note is governed by the movement of the fingers over the holes, in the latter case the performer's lips replace the office of the fingers. With the flute, the performer stops all the holes but one, through which the breath escapes; but with the pan-pipes all the rest of the reeds are left untouched, and the lips are applied to one alone, the one which is to speak, and thence moves from one reed to another as the necessities of the tune indicate, so that the mouth may be said to dance along the pipes. Now originally the pan-pipes was neither pipe nor reed, but a maiden so fair that one would judge her worthy of a place among the gods.<sup>2</sup> Pan was chasing her, a chase inspired by love, and in her flight she entered a thick wood; he, close on her heels,

<sup>1</sup> The whole of this passage is difficult to translate: the description of the instrument is clumsy and involved, and the text is far from secure. I do not flatter myself that I have done more than represent as clearly as possible the general sense of the Greek.

<sup>2</sup> The story is given in full by Ovid, *Metamorphoses* l. 691, though the passage is unfortunately too long to quote here.

- 8 χεῖρα ὡς ἐπ' αὐτήν. καὶ ὁ μὲν ᾤετο τεθηρακέναι καὶ ἔχουσθαι τῶν τριχῶν, καλάμων δὲ κόμην εἶχεν ἡ χεῖρ. τὴν μὲν γὰρ εἰς γῆν καταδύναι λέγουσι,
- 9 καλάμους δὲ τὴν γῆν αὐτ' αὐτῆς τεκεῖν. τέμνει δὲ τοὺς καλάμους ὑπ' ἀργῆς ὁ Πάν, ὡς κλέπτοντας αὐτοῦ τὴν ἐρωμένην. ἐπεὶ δὲ μετὰ ταῦτα οὐκ εἶχεν εὐρεῖν, εἰς τοὺς καλάμους δοκῶν λελύσθαι τὴν κόμην, ἐκλαίει τὴν ταμῆν, νομίζων τετμηκέναι<sup>1</sup>
- 10 τὴν ἐρωμένην. συμφορήσας οὖν τὰ τετμημένα τῶν καλάμων ὡς μέλη τοῦ σώματος, καὶ συνθεὶς εἰς ἓν σῶμα, εἶχε διὰ χειρῶν τὰς τομὰς τῶν καλάμων καταφιλῶν, ὡς τῆς κόμης τραύματα· ἔστανε δὲ ἐρωτικὸν ἐπιθεὶς τὸ στόμα, καὶ ἐνέπνει ἄνωθεν εἰς τοὺς αὐλαὺς ἅμα φιλοῦν. τὸ δὲ πνεῦμα διὰ τῶν ἐν ταῖς καλάμοις στενωπῶν καταρρέον αὐλήματα ἐπτοίει, καὶ ἡ σύριγξ εἶχε φωνήν.
- 11 ταύτην οὖν τὴν σύριγγά φασιν ἀναθεῖναι μὲν ἐνθάδε τὸν Πάνα, περιορίσαι δὲ εἰς σπηλαιὸν αὐτήν. θαμίζειν τε αὐτοῦ καὶ<sup>2</sup> τῇ σύριγγι συνήθως αἰλεῖν. χρόνῳ δὲ ὕστερον χαρίζεται τὸ χωρίον τῇ Ἀρτέμιδι, συνθήκας ποιησάμενος πρὸς αὐτήν,
- 12 μηδεμίαν ὁσεὶ καταβαίνειν γυναῖκα. ὅταν οὖν αἰτίαν ἔχῃ τις οὐκ εἶναι παρθένος, προπέμπει μὲν αὐτήν ὁ δῆμος μέχρι τῶν τοῦ σπηλαίου θυρῶν, δικάζει δὲ ἡ σύριγξ τὴν δίκην. ἡ μὲν γὰρ παῖς εἰσέρχεται κεκοσμημένη στολῇ τῇ νεομισμένῃ, ἄλλος δὲ ἐπικλαίει τὰς τοῦ σπηλαίου θύρας.
- 13 πᾶν μὲν ἢ παρθένος, λυγυρόν τι μέλος ἀκούσται καὶ ἔνθεον, ἥτοι τοῦ τόπου πνεῦμα ἔχοντος μαν-

<sup>1</sup> Jacobs' most ingenious correction for MSS. τετμηκέναι.

<sup>2</sup> καὶ πάνι (originally vocal [so in MSS.]) after σύριγγι. The interpolation is due to Cohen.

## BOOK VIII, 6

was just stretching out his hand to catch her. He thought that his chase had been successful, and that he was grasping her hair: but his hand only clutched a bunch of reeds; she, it is said, had sunk into the ground, which bore a clump of reeds in her place. Pan, in a passion, cut away the reeds, thinking that they were hiding his beloved from him: but when, after a search lasting some time, he was unable to find her, he realised that she had been transformed into the reeds and regretted his action, thinking that he had actually cut down the object of his love. So he collected the fragments of reed as though they had been the maiden's limbs and put them together as though to form a single body: and then, holding the pieces in his hands, kissed them, as though they had been her wounds. As he put his lips to them he groaned from love, and breathed down upon the reeds while he kissed them; and his breath, pouring down through the holes in them, gave musical notes, and the pan-pipes found its voice. So it is said that Pan there hung up the instrument, shutting it up in a cave, and that it was his custom to resort there often and play on the pipes. Some time after he made a gift of the whole spot to Artemis, making a compact with her that it should be entered by no woman no longer a maid. If therefore any girl is accused of being of doubtful virginity, she is sent by public decree to the door of the grotto, and the pan-pipes decides the ordeal for her; she goes in, clad in the proper dress, and the doors are closed behind her. If she is in reality a virgin, a clear and divine note is heard, either because there is some breeze in the place which enters the pipes and makes a musical

σικὸν εἰς τὴν σύριγγα τεταμιεύμενον,<sup>1</sup> ἡ τάχα  
καὶ ὁ Πάυ αὐτὸς ἀλλεῖ. μετὰ δὲ μικρὸν αὐτόματα  
μὲν αἱ θύραι ἀνεῳχθήσαν τοῦ σπηλαίου, ἐκφαίνε-  
ται δὲ ἡ παρθένος ἐστεφανωμένη τὴν κεφαλὴν  
14 πίτυος κόμαις. εἰς δὲ ἡ τὴν παρθενίαν ἐψευσμένη,  
σιωπᾷ μὲν ἡ σύριγξ, αἰωγῇ δὲ τις ἀντὶ μουσικῆς  
ἐκ τοῦ σπηλαίου πέμπεται, καὶ εὐθὺς ὁ δῆμος  
ἀπαλλάττεται καὶ ἀφίησιν ἐν τῷ σπηλαίῳ τὴν  
γυναῖκα. τρίτῃ δὲ ἡμέρᾳ παρθένος ἱέρεια τοῦ  
τόπου παρελθούσα τὴν μὲν σύριγγα εὐρίσκει  
15 χαμαί, τὴν δὲ γυναῖκα αἰδομένη. πρὸς ταῦτα  
παρασκευάσασθε πῶς ἂν αὐτοὶ σχῆτε τύχης καὶ  
σύετε. εἰ μὲν γάρ ἐστι παρθένος, ὥς ἔγωγε  
βουλοίμην, ἅπιτε χαίροντες τῆς σύριγγος τυχόντες  
εὐμενοῦς· οὐ γὰρ ἂν ποτε ψεύσασιν τὴν κρίσιν·  
εἰ δὲ μή, αὐτοὶ γὰρ ἴστε ὅλα εἰκὸς ἐν τοσαύταις  
αὐτὴν ἐπιβουλαῖς γενομένην ἄκουσαν—”

7. Καὶ εὐθὺς ἡ Λευκίππη, πρὶν τὸν ἱερεῖα  
εἰπεῖν τὸν ἑξῆς λόγον· “Ὡς γέ μοι δοκεῖ, μηδὲ  
εἴπης· ἐγὼ γὰρ ἐτοίμη εἰς τὸ τῆς σύριγγος σπηλαίου  
εἰσελθεῖν καὶ χωρὶς προκλήσεως<sup>2</sup> κατακεκλεισθαι.”  
“Ἀγαθὰ λέγεις,” ὁ ἱερεὺς εἶπε, “καὶ σοι συνήδομαι  
2 ὑπὲρ σωφροσύνης καὶ τύχης.” τότε μὲν οὖν  
ἐσπέρας γενομένης, ἕκαστος ἡμῶν ἀπῆει καιμη-  
τόμενος ἔνθα ὁ ἱερεὺς παρεσκεύασιν. ὁ Κλεινίας  
δὲ οὐκ ἦν ἡμῖν συνδειπνῶν, ὥς ἂν μὴ φορτικοὶ

<sup>1</sup> The MSS. have ταμίον. The word in the text was suggested by Hercher.

<sup>2</sup> So Hirschig, for MSS. κλησιν.

sound, or possibly because it is Pan himself that is piping: and after a short time the doors of the grotto open of their own accord, and out comes the virgin with a wreath of the foliage of the pine upon her head. But if she has lied about her virginity, the pan-pipes is silent, and a groan comes forth from the cave instead of a musical sound; the people go away and leave the woman inside. On the third day after, the virgin priestess of the spot comes and finds the pan-pipes lying on the ground, but there is no trace of the woman. It is advisable therefore that you should take most careful thought as to the position that you are in, and be prudent. If she is a virgin, as I hope and think, go on light-heartedly and find the pan-pipes in your favour, for there is no instance of their giving a false decision; but if not, for you know that in the various trials to which she has been subject, it is possible that she, all against her will—"

7. But Læncippe would not let the bishop finish his sentence. "I am quite determined," she broke in; "say nothing more. I am ready to go into the grotto of the pan-pipes and to be shut up there even without any legal challenge." "Good news," said the bishop, "and I congratulate you on your discretion<sup>1</sup> and your good fortune." It was by this time the evening, and we each of us retired to bed according as the bishop had made disposition for us: Clinias had not dined with us, as we did not wish to

<sup>1</sup> *σωφροσύνη* is exactly equivalent to the French *sagesse* in this rather technical shade of meaning. We are unable to represent it with precision in English. I fear that the bishop's next words sound a little cynical: we know that he was well up in Aristophanes, but I am not sure whether our author intends him to be speaking here with a smile.



- δοκοῖμην εἶναι τῷ ξεινοδόκῳ, ἀλλ' ἔνθα καὶ τὴν  
 3 πρόσθεν ἡμέραν καὶ τὴν τότε. τὸν μέντοι Σώ-  
 στρατον ἰώρων ὑποβαρυβηθέντα τῷ τῆς σύριγγος  
 διηγήματι, μὴ ἴδρα τὰ περὶ τῆς παρθενίας δι'  
 4 αἰδέω τὴν πρὸς αὐτὸν ψευδῶμεθα. διανεύω δὲ τῇ  
 Λευκίππῃ νεύματι ἀφανεῖ τὸν φόβον τοῦ πατρὸς  
 ἐξελεῖν, ἐπισταμένη<sup>1</sup> οἷον δὴ τρόπῳ μάλιστα οἶεται  
 πείσειν. κἀκείνη δὲ ἐξάκει μοι ταῦτον ὑποπτείειν,  
 ὥστε ταχύ μου<sup>2</sup> συνῆκε. διανοεῖτο δὲ καὶ πρὸ  
 τοῦ παρ' ἐμοῦ νεύματος, πῶς ἂν κοσμιώτατα  
 5 προσεεχθείη τῷ πιστώματι. μέλλουσα οὖν  
 πρὸς ἵππον ἀναχωρεῖν, καὶ ἀσπαζομένη τὸν πατέ-  
 ρα, ἡρέμα πρὸς αὐτὸν, "Θάρρει, πάτερ," ἔφη,  
 "περὶ ἐμοῦ, καὶ πίστευε τοῖς εἰρημένοις. μὰ  
 τὴν γὰρ Ἀρτεμιν, οὐδέτερος ἡμῶν οὐδὲν ἐψεύ-  
 σατο.  
 6 Ἴψ δὲ ὑστεραίᾳ περὶ τὴν θεωρίαν ἦσαν ὃ τε  
 Σώστρατες καὶ ὁ ἱερεὺς, καὶ ἠύτρεπισμένοι ἦσαν  
 αἱ θυαίαι· παρὴν δὲ καὶ ἡ βουλὴ μετέξουσα τῶν  
 ἱερείων. εὐφημίαι δὲ ἦσαν εἰς τὴν θεὸν πολλάί,  
 καὶ ὁ Θέρανδρος (ἔτυχε γὰρ καὶ αὐτὸς παρών)  
 προσελθὼν τῷ προέδρῳ, "Πρόγραφον εἰς αὐριον,"  
 ἔφη, "τὰς περὶ ἡμῶν δίκας, ἐπεὶ καὶ τὸν καταγνω-  
 σθέντα σοι χθὲς ἡδὴ τινὲς ἔλυσαν, καὶ ὁ Σωσθένης  
 ἐστὶν οὐδαμοῦ." προυγγέγραπτα μὲν οὖν εἰς τὴν  
 ὑστεραίαν ἡ δίκη· παρεσκευαζόμεθα δὲ ἡμεῖς μάλᾳ  
 εὐτρεπῶς<sup>3</sup> ἔχοντες.

<sup>1</sup> I think the dative, restored by Henschel, is necessary. The MSS. give the accusative.

<sup>2</sup> Cobet's correction for MSS. *μιν*; who also corrected *ὧς* into *τῷ* in the next line.

<sup>3</sup> Corrected by Jacobs from MSS. *εὐτρεπῶς*.

seem to impose on the hospitality of our good host, but had stayed in the same lodging where he had been the day before. I should say that I had noticed that Sostatus shewed some slight signs of uneasiness during the story about the pan-pipes; he was evidently afraid that we had somewhat exaggerated Leucippe's virginity out of respect to his presence; I therefore gave Leucippe an imperceptible sign that she should relieve her father's anxiety, as she would obviously know best how to convince him; from the readiness with which she understood my hint, I rather think that she must have had the same suspicion about him, so that she quickly understood me and even before my sign she had been thinking of the most seemly way to make his assurance doubly sure. When therefore she was on the point of retiring to bed, she kissed her father good-night, and said to him in a low voice: "Courage, father, as far as I am concerned; and believe our story. I swear to you by Artemis that neither of us concealed the truth in any detail."

On the following day Sostatus and the bishop went about the business of the sacred embassy, and the sacrifices were handsomely performed, the members of the council being present and assisting at the service. Many were the blessings and hymns with which the goddess was invoked, when Thersander, who had also put in an appearance, went up to the presiding officer, saying: "I request you to put down my case for to-morrow; some persons have taken it upon themselves to release the prisoner whom you condemned yesterday, and Soathenes is nowhere to be found." The case had therefore been put down for the following day, and we were making the most elaborate preparations for our part in it.

8. Ἡκούσης δὲ τῆς κυρίας, ὁ Θέρσανδρος εἶπεν ὧδε· "Οὐκ οἶδα τίνας ἀρξοίμαι<sup>1</sup> λόγου καὶ πόθεν, οὐδὲ τίμων κατηγορήσω πρῶτον καὶ τίμων δεύ-  
τερον. τὰ τε γὰρ τετολημμένα πολλὰ ὑπὸ  
πολλῶν, καὶ οὐδὲν οὐδενὸς τῇ μεγέθει δεύτερον.  
πάντα δὲ ἀλλήλων ἡμνά, καὶ μεθ' ὧν οὐδ' ἂν  
2 ἄψωμαι κατηγορῶν.<sup>2</sup> τὰ τε γὰρ τῆς ψυχῆς  
κρατούσης, φοβοῦμαι μὴ ἰτελήσῃ μοι ὁ λόγος  
γέννηται, τῆς τῶν ἄλλων μνήμης τὴν γλώτταν ἐφ'  
ἐκαστον ἐλκούσης, ἢ γὰρ εἰς τὸ μήπω λελθόν  
ἐπειξίς τοῦ λόγου τὸ ὀλόκληρον τῶν ἤδη λελθόντων  
3 παραιρεῖται. ὅταν μὲν γὰρ φονεύωσι τοὺς ἄλ-  
λοτρίους οἰκέτας οἱ μοιχοί, μοιχεύωσι δὲ τὰς ἄλ-  
λοτρίας γυναῖκας οἱ φονεῖς, λύωσι δὲ ἡμῶν τὰς  
θεωρίας οἱ πορνοβοσκοί, τὰ δὲ σεμνότερα τῶν  
ιερῶν μιαινώσιν αἱ πόρνοι, τὰς ἡμέρας δὲ λογιζό-  
μενοι<sup>3</sup> ἢ ταῖς δεύλαις καὶ τοῖς δεσπότησι, τί  
ἔρῳσιέ τις ἔτι, τῆς ἀνομίας ὁμοῦ καὶ μοιχείας,  
καὶ ἀσεβείας καὶ μιαιφονίας κεκερασμένης;  
4 "Κατεγνώκατέ τινας θάνατον, ἐφ' αἷς δὴ ποτ'  
οὐν αἰτίαις, οὐδὲν γὰρ διαφέρει, καὶ δεδεμένον εἰς  
τὸ δεσμοκτήριον ἀπεστείλατε, φυλαχθῆσόμενον  
τῇ καταδίεσθ' οὗτος δὲ παρέστηκεν ὑμῖν, ἀντὶ τῶν  
δεσμῶν λευκὴν ἡμῶν ἐσμένος στολὴν, καὶ ἐν τῇ  
τάξει τῶν ἐλευθέρων ἕστηκεν ὁ δεσμώτης. τάχα

<sup>1</sup> So Cobet from MSS. ἀρξομαι.

<sup>2</sup> For this difficult clause Keiss suggests καὶ μετὰ τῶν αὐτῶν ἂν ἔφημαι κατηγορῶν, which may well be right.

<sup>3</sup> I could make nothing of this passage as it stood: so that with some diffidence I have written ἢ for εἰ, which at least allows a certain sense to be woning from the Greek. Dr. Keiss suggests that the original may have been δὲ τις ἐρῳσί-  
μωρ, "someone fixing trials for masters and slaves."

# BOOK VIII, 8

8. The appointed time having come, Thersander began, as follows. "I know not where to begin my argument, and with which to begin; against which to bring my accusation first, and which second. Crime has been piled on crime, by different parties, each as heinous as the rest, and these crimes are but loosely connected with one another; and there are some as well on which I shall hardly be able to touch during my indictment. Since the heart rules the head,<sup>1</sup> I am afraid my speech will be too incoherent to comprehend them all; before I finish one my tongue will go on to another; my anxiety to proceed to some point on which I have not yet dwelt will blunt the general effect of the whole sum of what I have previously said. When adulterers murder other peoples' servants, when murderers commit adultery with other people's wives, when whoremongers desecrate sacred embassies, when whores pollute our most sacred temples, when a person is found to fix the day of trials between slave-girls and their masters, is there any further excess of crime that can be committed beyond the welter of contempt for the law, adultery, impiety and blood-guiltiness?

"You condemned a prisoner to death, on what charges it matters not now, and sent him in chains to prison to be kept there until his execution: and now here he stands before you; instead of his fetters he is wearing a white robe, and the prisoner is standing in the ranks of those who are free. He

<sup>1</sup> The Greek is very difficult. Perhaps "My feelings are too much for me, and so I am afraid . . ." It seems hardly possible to get from the Greek the sense more obviously required, "I have them all fully set out in my head, but . . ." Dr. Rouse suggests that for *rd re yáp* we should read *êre yáp*.

δὲ καὶ τολμήσει φωνὴν ἀφείναι καὶ ἐπιρρητορεῦ-  
σαι τι κατ' ἐμοῦ, μᾶλλον δὲ καθ' ὑμῶν καὶ τῆς  
5 ὑμετέρας ψήφου. λέγει δὲ τῶν προέδρων καὶ τῶν  
συμβούλων τὸ δέγμα. ἀκούετε καθάπερ ἐψηφί-  
σασθε, καὶ τὴν περὶ τούτου μοι γραφήν. ἔδοξε  
ἀποθνήσκειν Κλειτοφῶντα. ποῦταίνου δ' ἀδελφός;  
ἀπαγέτω ταύτου λαβάν. δὸς ἤδη τὸ κώνειον.  
10 ἤδη τέθνηκε ταῖς νόμοις· κατάδικός ἐστιν ὑπερή-  
μερος.

“Τί λέγεις, ὦ σεμνότατε καὶ κασμιώτατε ἱερεῦ;  
ἐν ποίῳις ἱεροῖς γέγραπται νόμοις τοὺς ὑπὸ τῆς  
βουλῆς καὶ τῶν πρυτάνεων κατεγνωσμένους καὶ  
θανάτοις καὶ δεσμοῖς παραδοθέντας ἐξαρπάζειν  
τῆς καταδίκης καὶ τῶν δεσμῶν ἀπολύειν, καὶ  
κυριώτερον αὐτὸν ποιεῖν τῶν προέδρων καὶ τῶν  
7 δικαστηρίων; ἀνάστηθι τοῦ θώκου, πρόεδρε,  
παραχώρησον τῆς ἀρχῆς αὐτῷ καὶ τοῦ δικαστη-  
ρίου· οὐκέτι οὐδενὸς εἰ κύριος· οὐδὲν ἔξεστί σοι  
κατὰ τῶν πονηρῶν ψηφίσασθαι, καὶ σήμερον ὃ τι  
δόξει λίσσεται. τί ἔστηκας, ἱερεῦ, σὺν ἡμῖν ὡς τῶν  
8 πολλῶν εἰς; ἀνάβηθι, καὶ κάθισον ἐν τῷ τοῦ  
προέδρου θρόνῳ, καὶ σὺ δικάζε λοιπὸν ἡμῖν,  
μᾶλλον δὲ κέλευε τυραννικῶς, μηδὲ ἀναγιωσκέσθω  
σοί τις νόμος μηδὲ γνώσις δικαστηρίου, μήτε  
ὅλως ἀνθρώπου σεαυτὸν ἡγοῦ, μετὰ τῆς Ἀρ-  
τίμιδος προσκυνοῦ· καὶ γὰρ τὴν ἐκείνης τιμὴν

## BOOK VIII, 3

will have the impudence, perhaps, to lift up his voice and bring some cavilling, sophisticated accusation against me—rather will it be against you and the vote you gave. Read, usher, the decree pronounced by the presiding judges and their assessors. [*The usher reads the sentence.*] You hear how you decided, and the verdict brought at my suit against this fellow. The vote was that Clitophon was to die. Where then is the public executioner? Let him arrest the prisoner and lead him away to death. Quick, give him the hemlock. He is already dead in the eyes of the law; he is a condemned felon whose date of execution is overdue.

“And now, most reverend and worthy bishop, what have you to say? In what part of the divine law is it written that, when men are condemned by the government and its executive officers and given over for death or chains, you should rescue them from their sentence and have their chains struck off them, arrogating to yourself higher powers than those of presiding judges and courts of law? Come down from the bench, my Lord Chief, and leave your position and the court in his favour; you have no longer power over anybody; it is not within your province to pass sentence on vessels; all your decrees are reversed to-day. Nay, good bishop, why stand among us as though you were one of the common herd? Go up, and take your seat on his Lordship’s bench, and be our judge for the future—or rather, just express your sweet will and pleasure, like an autocrat; it is not worth while having any law or precedent of the court read to you. Better still, claim a position above mankind altogether; have worship paid to you along with Artemis, for it is her

- 9 ἐξήρπασας. αὐτῇ μόνῃ τοὺς ἐπ' αὐτὴν κατα-  
 φεύγοντας ἔξεστι σῶζειν καὶ ταῦτα πρὸ δικαστη-  
 ρίου γνώσεως. δεδεμένον δὲ οὐδένα λείλυκεν ἡ  
 θεός, οὐδὲ θανάτῳ παραδοθέντα ἠλευθέρωσε τῆς  
 τιμωρίας. τῶν δυστυχούντων εἰςίη, οὐ τῶν  
 10 ἀδικούντων οἱ βωμοί. σὺ δὲ καὶ τοὺς δεθέντας  
 ἐλευθεροῖς, καὶ τοὺς καταδίκους ἀπολύεις. οὕτως  
 παρηγοκίμησας καὶ τὴν Ἄρτεμιν. τίς ᾔκησεν  
 ἀντὶ δεσμοτηρίου τὸ ἱερόν; φοβεὺς καὶ μοιχὸς<sup>1</sup>  
 παρὰ τῇ καθαρᾷ θεῷ εἴμαι μοιχὸς παρὰ τῇ  
 παρθένῳ. συνῆν δὲ αὐτῇ καὶ γυνή τις ἀκόλαστος,  
 11 ἀποδρᾶσα τὸν δεσπύτην.<sup>2</sup> καὶ γὰρ ταύτην, ὥς  
 εἶδομεν, ὑπεδέχου, καὶ μία γέγονεν αὐτοῖς ἐστία  
 παρὰ σοὶ καὶ συμπόσιον, τάχα δὲ καὶ συνεκέ-  
 βευδες, ἱερεῦ, οἴκημα τὸ ἱερὸν ποιήσας. ἡ τῆς  
 Ἄρτεμιδος οἰκία μοιχῶν γέγονε καὶ πόρνη  
 12 θάλαμος. ταῦτα μόλις ἐν χερματιπείρῳ γίνεσθαι.  
 εἰς μὲν δὴ μοι λόγος οὗτος κατ' ἀμφοῖν· τὸν  
 μέντοι ἀξιῶ τῆς αὐθαδεΐας δοῦναι τιμωρίαν, τὸν δὲ  
 ἀποδοθῆναι κελεῦσαι τῇ καταδίκῃ.

- “Δεύτερος δὲ ἐστὶ μοι πρὸς Μελίτην μοιχείας  
 ὁγών, πρὸς ἣν οὐδὲν δέσμαι λόγων· ἐν γὰρ τῇ τῶν  
 θεραπαινῶν βασάνῳ τὴν ἐξέτασιν γενέσθαι ἐέ-  
 13 δοκται. ταύτας οὖν αἰτῶ, εἰ κἄν βασανιζόμεναι  
 φήσωσιν οὐκ εἰδέναι τοῦτον τὸν κατάδικον χρόνον

<sup>1</sup> I think it quite possible that Jacobs was right in believing that the words εἴμαι μοιχὸς have here dropped out.

<sup>2</sup> ἀποδρᾶσα may take an accusative, and this was rightly altered from the MSS. τοῦ δεσπύτην by Cobet.

honour that you have usurped. She alone has had the power, until now, of affording an asylum to those who fly to her for help (and that only before the court has pronounced its verdict; the goddess has never loosed a criminal from his chains or rescued a condemned felon from his deserved fate; her altars are for the unfortunate, not for the guilty), but now you take it upon yourself to strike the shackles from the prisoner and acquit the condemned, thus setting yourself up above the goddess. Who has dared thus to turn the temple into a prison? Yes, there was a murderer and an adulterer in the church of that pure goddess; *alack, alack*, an adulterer in the virgin-shrine! And with him was a woman of the lightest character, a slave who had run away from her master: her too, as I myself saw, you took in; you allowed them to share your hearth and your table; and I should not be surprised to hear, my lord bishop, that you shared their bed as well when you turned the temple into a common lodging. Yes, the church of Artemis is become a bawdy-house—a whore's bed-chamber; they would have been ashamed of the goings-on there in the commonest brothel. My case against these two men therefore stands together; I ask that the one may be punished for his presumption, and that you will order the other to be handed over to suffer the punishment to which he has been condemned.

"My second charge is against Melitte, for adultery; and I shall not have to speak at great length against her, as it has been already resolved that the enquiry shall be conducted by putting her serving-maids to the question. I therefore claim them for this purpose; if, under the torture, they deny that they



πολλῶ συνόντα αὐτῇ καὶ ἐν ἀνδρὶ χάρις ἐν<sup>1</sup> τῇ  
οἰκίᾳ τῇ ἐμῇ, οὐκ ἐν μαιχοῦ μόνον, καθεστῆκότα,  
πάσης αἰτίας αὐτὴν ἀφήμι. ἂν τοίνυν τοῖναυ-  
τίου, τὴν μὲν κατὰ τὸν νόμον ἀφείσθαι τῆς  
προικὸς φημι δεῖν ἐμοί· τὸν δὲ ὑποσχέιν τὴν  
ὀφειλομένην τοῖς μαιχοῖς τιμωρίαν· θάνατος δὲ  
ἐστὶν αὕτη·<sup>2</sup> ὥστε ὑποτέρως ἐν οὗτος ἀπαθάνη,<sup>3</sup>  
ὥς μαιχὸς ἢ ὥς φονεὺς, ἀμφοτέροις ἔναχος ὢν,  
δίκην δειδωκώς οὐδέδωκεν· ἀπαθανὼν γὰρ ὀφείλει  
14 θάνατον ἄλλον. ὁ δὲ μοι τρίτος τῶν λόγων πρὸς  
τὴν δοῦλην ἐστὶ τὴν ἐμήν, καὶ τὸν σεμνὸν τοῦτον  
πατρὸς ὑποκριτήν, ὃν εἰς ὕστερον, ὅταν τούτων  
καταψηφίσῃσθε, ταμιεύσομαι." ὁ μὲν δὴ ταῦτα  
εἰπὼν ἐπαύσατο.

9. Παρελθὼν δὲ ὁ ἱερεὺς (ἦν δὲ εἰπεῖν οὐκ  
ἀέτιοντος, μέλιστα δὲ τὴν Ἀριστοφύμου ἐξη-  
λακῶς κωμῆδιαν) ἤρξατο αὐτὸς λέγειν πάνυ  
ὑστείως καὶ κωμῆδικῶς εἰς παρνείαν αὐτοῦ καθάπ-  
τόμενος, "Παρὰ τὴν θεόν," λέγων, "λοιδορεῖσθαι  
μὲν οὕτως ἀκόσμως ταῖς ἐν βεβιωκῶσι στόματι  
2 ἐστὶν οὐ καθαρὸν. οὗτος δὲ οὐκ ἐνταῦθα μόνον,  
ἀλλὰ καὶ πανταχοῦ τὴν γλῶτταν μεστήν ὑβριως  
ἔχει. καὶ ταί γε νέος ὢν συνεγίνετο πολλοῖς  
αἰδέοις ἀνδράσι καὶ τὴν ὄραν ἅπασαν εἰς τοῦτο

<sup>1</sup> If τῇ οἰκίᾳ τῇ ἐμῇ is to be kept, Jacobs' insertion of ἐν is necessary. But I am not sure that it is not a gloss to explain ἐμῇς χάρις.

<sup>2</sup> Corrected by Jacobs from MSS. αὐτῇ.

<sup>3</sup> Cabel's correction for MSS. ἀπαθάνη.

knew that this goat-bird kept company with her for a long time, and actually held a husband's place, not a mere gallant's, in my house, then I will retract all charges against her. But if the contrary proves to be the truth, I claim that, as the law directs, she must lose her dowry, which then becomes my property, and that her paramour must suffer the punishment meted out to adulterers; which is death. So that for whichever crime he suffers, adultery or murder (as he is clearly guilty of both), he will escape his due while he pays the penalty of his crime; whichever death he dies he will avoid the other which he ought to undergo. The third part of my charge is against my slave-girl and this hoary impostor who sets out to be her father; but I will keep that till later on, after you have given your verdict against these others." With these words he ended his speech.

9. The bishop then came forward. He was no poor hand at speaking, and as good at quip and gibe as the plays of Aristophanes, and he began his speech with much humour, touching in a jesting vein on Themander's own lecherous depravity. "Thy<sup>1</sup> 61. thy abuse," he cried, "in the presence of the goddess, of those who have led respectable lives, is a sign of unclean lips! This fellow's tongue is full of wickedness in more ways than one. When he was a boy he consorted with many men of standing, and indeed on this he spent all the period of his youthful

In the whole of the first part of the good bishop's speech there is a series of double meanings, innuendoes, and plays upon words which are not without wit, but, like the discussion at the end of Book II., are not pleasing to Northern and Christian ears. I shall not point out the allusions in notes; they are to be found in almost every sentence down to the end of § 5.

# ACHILLES TATIUS

δεδαπάνηκε. σεμνότητα ἔδρακε<sup>1</sup> καὶ σωφροσύνην  
 ὑπεκρίνατο, παιδείας προσποιούμενος ἐρᾶν καὶ  
 τοῖς εἰς ταύτην αὐτῷ χρωμένοις πάντα ὑπακίπτειν  
 3 καὶ ὑποκατακλινόμενος αἰεὶ. καταλιπὼν γὰρ τὴν  
 πατρῴαν οἰκίαν, ὀλίγον ἑαυτῷ μισθωσάμενος  
 στενωπεῖον, εἶχεν ἐνταῦθα τὸ αἰκημα, ὁμηρίζων  
 μὲν τὰ πολλὰ, πάντας δὲ τοὺς χρησίμους πρὸς  
 ἅπερ ἤθελε προσηταιρίζετο δεχόμενος. καὶ οὗτος  
 μὲν ἄσκειν τὴν ψυχὴν ἐπαμίξετο· [ἦν δὲ ἄρα  
 4 τοῦτο κακουργίας ὑπόκρισις.<sup>2</sup>] ἔπειτα κῖν τοῖς  
 γυμνασίοις ἐκτρέφειν, πῶς τὸ σῶμα ὑπεηλείφετο  
 καὶ πῶς πλῆκτρον<sup>3</sup> περιέβαινε καὶ τοὺς μὲν  
 νεανίσκους, οἷς προσεπάλλαιε, πρὸς τοὺς ἀνδραιο-  
 τέρους μάλιστα συμπλεκόμενος· οὕτως αὐτοῦ  
 5 κέχρηται καὶ τῷ σώματι. ταῦτα μὲν οὖν ὡραίας  
 ὦν· ἐπεὶ δὲ εἰς ἀνδρας ἦκε, πάντα ἀπεκάλυψε, καὶ  
 τότε ἀπέκρυπτε. καὶ τοῦ μὲν ἄλλου σώματος  
 ἔξωρος γενόμενος ἡμέλησε, μόντην δὲ τὴν γλῶτταν  
 εἰς ἀσέλγειαν ἀκούει καὶ τῷ στόματι χρήται πρὸς  
 ἀναισχυντίαν, ὑβρίζων πάντας, ἐπὶ τῶν προσ-  
 ὤπων φέρων τὴν ἀναιδέειαν, ὃς οὐκ ἠδέσθη τὸν ἐφ'  
 ὤμῳ ἱερωσύῃ τετιμημένον οὕτως ἀπαιδεύτως  
 6 βλασφημεῖν ὤμων ἐναντίον. ἀλλ' εἰ μὲν ἄλλῃ  
 πον βεβιωκόως ἔτυχον, καὶ μὴ παρ' ὑμῖν, ἔδει μοι

<sup>1</sup> MSS. ἔδρακε. It seems to me that, with ὑπεκρίνατο, an  
 παλαιστ is wanted, so that I have made the lesser change into  
 ἔδρακε instead of adopting Henschke's ἐδράζει, which necessi-  
 tates the consequential alteration ἀεργία.

<sup>2</sup> I deeply suspect this sentence to be an inept gloss. It is  
 intolerably flat after the witty bishop's satire.

<sup>3</sup> No Salustiana for MSS. πλῆκτρον.

bloom: he put on a look of high seriousness, and counterfeited discretion, making himself out to be passionately devoted to the training in the way he should go, and laudably submitting and subjecting himself to those who made it their business to be his masters. Yes, and he left his father's house and hired a little out-of-the-way hovel, where he took up his abode: and there he practised his fine art and was also always ready to receive and associate with himself those who were able to give him what he wanted. He was certain that in this manner he was developing the powers of his soul: [but all was in a reality a cloak for his wickedness<sup>1</sup>:] and then we used to see him in the public places of exercise too; how carefully he would anoint his body for the fray, with what agility he would grip the pole, and how in the wrestle, he never shrunk from contact with youths who were almost men; such was the training to which he devoted his body. All this was when he was in the flower of his early years: when he came to associate with men, he unveiled all that had previously been hidden. The rest of his body became no longer suitable for the pursuits in which it had formerly been engaged, but he sharpened his tongue to wickedness and employed his lips for the grossest purposes: there was none whom he would not use it to defile, his shamelessness appearing openly on his countenance, and he has even gone so far as publicly and brutally to revile one who has been honoured by you with the priestly office. If I had happened to live anywhere else, and had not passed all my days among you, I might have found

<sup>1</sup> See note on the Greek text. Besides the ineptitude of the insertion, it spoils the balance between the remarks of the young Thersander's spiritual and bodily development.

λόγων περὶ ἑαυτοῦ καὶ τῶν ἑμοὶ βεβιωμένων·  
 ἐπεὶ δὲ σύμισε μοι πόρρω τῶν ταύτου βλασφη-  
 μιῶν τὸν βίον ἔχοντι, φέρε εἶπω πρὸς ὑμᾶς περὶ  
 7 ὧν ἐγκέκλημαι. “Ἐλυσας,” φησί, “τὸν θανάτου  
 κατεγυωσμένον” καὶ ἐπὶ τούτῳ πάνυ δεινῶς  
 ἐσχετλίασε, τύραννον ἀποκαλῶν με, καὶ ὅσα δὴ  
 κατετραγῶδησέ μου. ἔστι δὲ οὐχ ὁ σώζων τοὺς  
 συκοφαντηθέντας τύραννος, ἀλλ’ ὁ τοὺς μηδὲν  
 ἀδικούντας, μήτε βουλῆς, μήτε δῆμον κατεγυω-  
 8 κότος. ἢ κατὰ ποίους νόμους, εἶπέ, τοῦτον τὸν  
 ξένον νεανίσκου κατέκλειςας πρῶτον εἰς τὸ δεσμο-  
 τήριον; τίς προέδρων κατέγων; ποῖον δικα-  
 στήριον ἐκέλευσε δεθῆναι τὸν ἄνθρωπον; ἔστω γὰρ  
 πάντα ἡδίκησας, ὅσα ἔην εἶπες, ἀλλὰ κριθήτω  
 πρῶτον, ἐλεγχθήτω, λόγου μεταλαβὼν ὁ νόμος  
 αὐτόν, ὁ καὶ σοῦ καὶ πάντων κύριος, δησάτω·  
 11 οὐξενὸς γὰρ οὐδεὶς ἔστιν ἄνευ κρίσεως δυνατώ-  
 τερος. κλείσον οὖν τὰ δικαστήρια, κίθελε τὰ  
 βουλευτήρια, ἔκβαλε τοὺς στρατηγοὺς· πάντα  
 γὰρ ὅσα σὺ πρὸς τὸν πρόεδρον εἶρηκας, ἔοικα  
 δικαιότερον εἶναι κατὰ σοῦ ἀληθῶς. ἐπανάστηθι  
 θερσάνδρην, πρόεδρε· μέχρι μόνων ὀνομάτων πρό-  
 10 εἶρος εἶ. οὗτος τὰ σὰ ποιεῖ. μάλλον δὲ ὅσα  
 οὐτὲ σὺ οὐ μὲν γὰρ συμβούλους ἔχεις, καὶ οὐδὲν  
 ἄνευ τούτων ἔξεστί σοι ἀλλ’ οὔτε τι τῆς ἐξουσίας

it necessary to give you an account of myself and of my life : but since you know how remote has been my way of life from the slanders which he has uttered against me, let me discourse to you at greater length upon the actual charges which he brings against me. ' You have set free,' he says, ' one condemned to death ' : and on this ground he has called me the hardest names, terming me ' autocrat ' and all the other grandiloquent nonsense which he was able to trump up against me. But the autocrat is one who in this case has done his best to save not merely those who have been falsely charged, but persons who have done no wrong whatever, and who have been condemned neither by the government nor by the voice of the people. ' Tell me, Thersander, what was the law by whose authority you originally threw this young man, a foreigner, into gaol ? Which of the presiding justices had condemned him ? Which court had ordered him to be put into chains ? Suppose for a moment that he had been guilty of all the crimes in your catalogue, yet must he be first be judged, conclusive evidence brought against him, and he be allowed an opportunity to defend himself : let the law, which is above you and everybody else, be the one to fetter him : before judgement has been given, no man has such powers over any other. Come then, shut up the law-courts, do away with the councillors' benches, turn out the officers : every word of your address to the Lord Chief I could with greater justice apply in your disfavour. Come down, my Lord, in Thersander's favour : you are the Chief Justice in name alone. He does your office—nay, more than yours ; for you have your assessors, without whom you can come to no decision, and you

- δράσεως πρὶν εἰσελθεῖν ἐπὶ τοῦτον τὸν ἥρωνα·  
 αὐτὸς ἐπὶ τῆς σῆς οἰκίας ποτὲ δεσμὸν ἀνθρώπου  
 κατέγνωσ. ὁ δὲ γυναῖς οὗτος πάντα ἑαυτῷ  
 γίνεσθαι, δῆμος, βουλὴ, πρόεδρος, στρατηγός.  
 11 εἶσαι κολάζει καὶ δικάζει καὶ δεδῆναι κελεύει, καὶ  
 ὁ τῆς εἰκῆς καιρὸς ἐσπέρα ἐστὶ καλὸς γε καὶ  
 ὁρυκτερινὸς διαπαστῆς. καὶ νῦν πολλάκις βοᾷ,  
 'Κατάδικον ἔλυσας θανάτῳ παραδόχοντα.' ποῖον  
 12 θανάτῳ; ποῖον κατάδικον; εἰπέ μοι τοῦ θανάτου  
 τὴν αἰτίαν. 'Ἐπὶ φόβῳ κατέγνωσται,' φησί.  
 πεφύκεν οὖν; εἰπέ μοι τίς ἐστιν; ἦν ἀπέκτεινε  
 καὶ ἔλεγεσθαι ἀνθρωπίνῳ, ζῶσαν βλέπεις. καὶ οὐκ ἂν  
 ἐτι τολμήσεις<sup>1</sup> τὸν αὐτὸν αἰτιάσθαι<sup>2</sup> φόβου. οὐ  
 γὰρ δὴ τοῦτο τῆς κύρης ἐστὶν εἰδῶλον· οὐκ ἀνέ-  
 πεμφεν ὁ Ἀιδωνεύς κατὰ σοῦ τὴν ἀνθρωπίνην.  
 13 δυοὶ μὲν οὖν φόβοις ἔνοχος εἶ. τὴν μὲν γὰρ  
 ἀπέκτεινας τῷ λόγῳ, τὸν δὲ τοῖς ἔργοις ἠθέλησας.  
 μᾶλλον δὲ καὶ ταύτην ἔμελλες· τὸ γὰρ δράμμι  
 σου τὸ ἐπὶ τῶν ἀγρῶν ἠκεύσαμεν. ἡ δὲ Ἄρτεμις  
 ἡ μεγάλη θεὸς ἀμφοτέρους ἔσωσε· τὴν μὲν ἐκ τῶν  
 τοῦ Σωσθένους χειρῶν ἐξαρπάσασα, τὸν δὲ τῶν  
 14 σῶν. καὶ τὸν μὲν Σωσθένην ἐξήρπασας. ἵνα μὴ  
 κατάφωρος γένη. οὐκ αἰσχύνη ἔσθι, ὅτι κατηγορῶν  
 τοὺς ξένους ἡμῶν συκοφαντῶν ἐλήλεγξαι; τὰ  
 μὲν ἐμὰ ἐπὶ τοσοῦτον εἰρήσθω πρὸς τὰς τούτων

<sup>1</sup> Corrected by Lobel from MSS. καταλέγει.

<sup>2</sup> Lobel's successful correction for MSS. αἰτιάσθαι.

never exercise your legal power until you have taken your seat on the bench; you have never in your own house condemned a man to chains: while our good friend here combines all functions in one—people, government, judge, officer, all combined. Yes, he gives sentence, he decides his case, he orders people into chains at his own house, and further, he chooses the evening for the time of his court of law: a pretty thing is a juryman that sits at night! And now he dares to hawl repeatedly, 'You have set free Clitophon who was condemned to death?' Now, death? Condemned for what? Tell me the charge on which he was capitally condemned. 'He was condemned for murder,' says he. Very well then, he has committed murder: but upon whom? Come, you see his victim, the very one whom you said had been slain; now you can hardly dare to accuse Clitophon of murder. This is not the girl's ghost: the god of death has not sent her back here merely to confuse you. Two murders lie at your door: by your lies and slanders you have done your best to kill the girl, the youth by your actions. Worse, you were on the very point of actually making an end of her; we know all about your doings on your country estate. But the great goddess Artemis has saved them both: she has saved her from the hands of Sosthenes, and him from yours: Sosthenes you have got out of the way, that you might not be convicted in *flagrante*; but do you feel no shame now that it is definitely proved that in the course of your prosecuting speech you have made false accusations against both these foreigners? Gentlemen, I think I have said enough to defend myself against Thersander's ridiculous abuse; as for the defence of these



βλασφημίας, τὸν δὲ ὑπὲρ τῶν ξένων λόγου αὐτοῖς  
τούτοις παραδίδομι.

10. Μέλлонτες δὲ ὑπὲρ ἐμοῦ καὶ τῆς Μελάττης  
ἀνδρὸς οὐκ ἀδόξου μὲν ῥήτορος, ὄντος δὲ τῆς<sup>1</sup>  
βουλῆς, λέγειν, φθάσας ῥήτωρ ἕτερος. ὄνομα  
Σώπατρος, Θερσαύδρου συνηγόρου, "Ἄλλ' ἐμός,"  
εἶπεν, "ἐντεῦθεν ὁ λόγος κατὰ τούτων τῶν μοιχῶν,  
ὃ βέλτιστε Νικόστρατε," (τοῦτο γὰρ ἦν ὄνομα  
τῷ μὲν ῥήτορι) "εἴτα σύς· ὁ γὰρ Θέρσανδρος ἔ  
εἶπε, πρὸς τὸν ἱερέα μόνον ἀπετείνετο, ἀλίαν  
ἀψάμενος ὅσον ἐπιψεύσαι καὶ τοῦ κατὰ τὸν  
2 δεσμώτην μέρου. ὅταν οὖν ἀποδείξω δυοὶ θανά-  
τοις ἔνοχον ὄντα, τότε ἂν εἴη καὶ σοὶ καιρὸς  
ἀπολύσασθαι τὰς αἰτίας." ταῦτα εἰπὼν καὶ  
τεραπευσάμενος καὶ τρήψας τὸ πρόσωπον, "Τῆς  
μὲν τοῦ ἱερέως κωμῳδίας," ἔφη, "ἠκούσαμεν,  
πάντα ἀσελγῆς καὶ ἀναισχύντως ὑποκριαμένου  
3 τὰ εἰς τὸν Θέρσανδρον προσκραύσματα, καὶ τοῦ  
λόγου τὸ προσέμειν, μέμψεις εἰς Θέρσανδρον, ἐφ'  
οἷς αὐτὸν εἶπεν;" ἀλλὰ Θέρσανδρος μὲν οὐδὲν ὦν  
εἶπεν εἰς τοῦτον ἐψεύσατο· καὶ γὰρ δεσμώτην  
ἔλυσε, καὶ πύρην ὑπεδέξατο, καὶ συνέγνω μοιχῶ·  
ἔ δὲ αὐτὸς μᾶλλον ἡναιδῶς ἐσυκοφάνησε, διασύ-  
ρων τὸν Θερσαύδρου βίον, οὐδεμιᾶς ἀπὸ ψιλλοῦ  
4 συκοφαντίας. ἱερεῖ δὲ ἔπρεπεν, εἶπερ ἄλλο, καὶ

<sup>1</sup> Menelaus can hardly stand without the article, which was inserted by Jacobs.

<sup>2</sup> Knox suggests for these difficult words καὶ τοῦ λόγου τὸ προσέμειν ἐλέγξει αὐτὸν ἰσ' εἴ εἰς Θέρσανδρον εἶπεν—his introduction will convince him of the charges he laid against Themander. "The sentence is an interpolation, the corruption being due to a minuscule hand."

foreigners, I propose to allow them to speak for themselves."

10. An advocate, who was a speaker of considerable merit and also a member of the council was just rising on behalf of Melitte and myself, when another lawyer, called Sopater, who was counsel for Thersander, jumped up before him. "No," he cried, "it is now my turn to address the court against this adulterous couple, good Sir Nlestratus" (that was my counsel's name) "and then your turn will come; what Thersander said was directed against the bishop alone, and he did nothing more than touch upon that part of the case which deals with the gosh-bird. When I have finished shewing that he is twice over liable to the capital punishment, it will then be your business to attempt to palliate the charges brought against him." Thus he spoke with frantic gesticulation and wiping his face: then he went on, "We have all been hearers of the bishop's farcical rihaldry while he indulged in the most brutal, shameless, trumped-up accusations against Thersander, and all the first part of his speech, which was nothing but calling Thersander back the same names that Thersander had called him. Yet every word that Thersander said was true; the bishop did actually release a criminal from his chains, receive and entertain a harlot, and consort with an adulterer; and as for the shameless false charges he brought when he represented in the worst light Thersander's way of life, he refrained from no calumny in the course of them.<sup>1</sup> I should have thought the most necessary

<sup>1</sup> I doubt whether the text is here sound. Sopater is more likely to say: "As for the complaints that the bishop made that he was being falsely accused by Thersander—the bishop's own speech simply teemed with false accusations."

- τοῦτο, καθάραν ἔχειν τὴν γλῶτταν ὕβρεως· χρή-  
 σμαι γὰρ τοῖς αὐτοῦ πρὸς αὐτόν. αἱ δὲ μετὰ  
 τὴν κωμωδίαν ἐτραγῳδίσεν ἡδὴ, οὕτω φανερώς  
 καὶ οὐκέτι δι' αἰνιγμάτων, σχετλιάζων εἰ μοιχὸν  
 τινα λαβόντες ἐδήσαμεν, ὑπερτεθαύμακα τί<sup>1</sup>  
 τοσοῦτον ἰσχυσε πρίασθαι πρὸς τὴν τοσαύτην  
 6 σπουδὴν. ὑπονοεῖν γὰρ τάληθές ἐστιν· εἶδε  
 γὰρ τῶν ἀκολάστων τούτων τὰ πρόσωπα, τοῦ τε  
 μοιχοῦ καὶ τῆς ἐταίρας. ὦραία μὲν γὰρ αὕτη  
 καὶ νέα, ὦραϊον δὲ καὶ τοῦτο τὸ μεράκιον, καὶ  
 οὐδέπω τὴν ὄψιν ἀργαλέον, ἀλλ' ἔτι χρήσιμον  
 7 πρὸς τὰς τοῦ ἱερέως ἡδονάς. ὅποτέρα σε τούτων  
 ἐωνήσατο; κοινῇ γὰρ πάντες ἐκαθεύδετε, καὶ  
 ἐμαθύνετε κοινῇ, καὶ τῆς ευκτοῦς ὕμῳ οὐδεὶς γέγανε  
 θεατής. φοβούμεαι μὴ τὸ τῆς Ἀρτέμιδος ἱερὸν  
 Ἀφροδίτης πεποιήκατε, καὶ περὶ ἱερωσύνης κρινού-  
 μεν, εἰ δεῖ σε τὴν τιμὴν ταύτην ἔχειν.
- 7 "Τὸν δὲ Θερσίειδρον βίου ἴσασι πάντες καὶ ἐκ  
 πρώτης ἡλικίας μετὰ σωφροσύνης κόσμῳ· καὶ  
 ὡς εἰς ἄνδρας ἐλθὼν ἔγρημε κατὰ τοὺς νόμους,  
 σφαιεῖς μὲν εἰς τὴν περὶ τῆς γυναικὸς κρίσιν (αὐ-  
 γὰρ εὗρεν ἦν ἡλπισε), τῷ δὲ ταύτης γένει καὶ τῇ  
 8 οὐσίᾳ πεπιστευκώς. εἰκὸς γὰρ αὐτὴν καὶ πρὸς  
 ἄλλους τινας ἡμαρτηκέναι τὸν πρόσθεν χρόνον,  
 λαιβάειν δὲ ἐπ' ἐκείνοις χρηστὸν ἄνδρα· τὸ δὲ

<sup>1</sup> καὶ strongly suggested τί in the MSS., and was removed by Dindorf.

priestly quality of all was a pair of lips clean of guile, to use his own expression against himself. As for the high-flown rhetoric of his speech, after the farcical part was over, when he began to speak openly and no longer in riddles, so grievously angered that we had caught a lecher and thrown him into chains, I was very greatly astonished, and wondered what the price could be that was high enough to arouse in him this excess of zeal. But I fear one may suspect the truth: he had taken note of the faces of this scandalous pair, the adulterer and his punk: she is young and pretty, and he is a pretty stripling too, with his cheeks still soft, and one still available for the bishop's pleasures. Which<sup>1</sup> of them was it, reverend sir, whose charms won you over? You slept all in the same place, you tiptoed all together, and there was no spectator of how you passed your night. I greatly fear that Artemis' temple has been made by you into the temple of Aphrodite, and we shall have to sit in judgment on your priesthood, to decide if you are worthy of your cloth.

"As for Thersander's way of life, all here know how that from his first youth it was elegant and discreet; and how, when he came to years of manhood, he married in accordance with the direction of the law, but unfortunately made a mistake in his estimation of the character of his wife, for he found her not what he had hoped, but had put too much trust in her birth and nuptial position. It is like enough that earlier in her married life she misconducted herself with several lovers, but was able to conceal her relations with them from her excellent husband;

<sup>1</sup> *ἡμετέρα*, feminine, is a subtlety that cannot be rendered into English.

- τελευταίου τοῦ δράματος. πᾶσαν ἀπεκάλυψε τὴν  
 0 αἰδῶ, πεπλήρωται δὲ ἀναισχυντίας. τοῦ γὰρ  
 ἄνδρὸς στείλαμένου τινὰ μακρὰν ἀποδημίαν,  
 καιρὸν τοῦτον νεύομεν εὐκαιρὸν μοιχείας, [καὶ  
 αὖχημα,<sup>1</sup>] καὶ νεανίσκου εὐροῦσα πόρνον (τοῦτο  
 γὰρ τὸ μᾶζον ἀτύχημα, ὅτι τοιοῦτον ἦδρε τὸν  
 ἐρώμενον, ὅς πρὸς μὲν γυναῖκας ἄνδρας ἀπομιμῶ-  
 ται, γυνὴ δὲ γίνεται πρὸς ἄνδρας) οὕτως μετὰ  
 ἀδείας οὐκ ἤρκεσεν ἐπὶ τῆς ξένης αὐτῷ συνοῦσα  
 φανερώς, ἀλλὰ καὶ ἐνταῦθα ἤγαγε διὰ τοσούτου  
 10 πελώρους συγκαθεύδουσα, κἂν τῷ σκάψει φανερώς  
 ἀσελγαίνουσα πάντων ὁρώτων. ὦ μοιχείας  
 γῆ καὶ θαλάσῃ μεμερισμένης· ὦ μοιχείας ἀπ'  
 Λιγύπτου μέχρις Ἰωνίας ἐκτεταμένης. μοιχεύε-  
 ται τις, ἀλλὰ πρὸς μίαν ἡμέραν· ἂν δὲ καὶ δεύτερον  
 γένηται τὸ ἀδίκημα, κλέπτει τὸ ἔργον, καὶ πάντας  
 ἀποκρύπτεται· αὕτη δὲ οὐχ ὑπὸ σάλπιγγι μόνον,  
 11 ἀλλὰ καὶ κήρυκι μοιχεύεται. Ἐφessos ὅλη τὸν  
 μοιχὸν ἔγνωκεν· ἡ δὲ οὐκ ἠσχύνετο τοῦτο ἀπὸ  
 τῆς ξένης ἐνεγκοῦσα τὸ ἀγῶγμον, ὡς φορτίον  
 καλὸν ἐωνημένῃ ἦλθε, μοιχὸν ἐμπεπορευμένη.  
 'Ἄλλ' ᾄμην,' φησί, 'τὸν ἄνδρα τετελευτηκέσαι.'  
 12 οὐκοῦν, εἰ μὲν τέθνηκεν, ἀπήλλαξαι τῆς αἰτίας·  
 οὐδὲ γὰρ ἔστιν ὁ τὴν μοιχείαν παθὼν, οὐδὲ  
 ὑβρίζεται γάμος οὐκ ἔχων ἄνδρα· εἰ δὲ ὁ γάμος  
 τῷ τὸν γήμαντα ζῆν οὐκ ἀμύρηται, τὴν γαμηθεῖσαν

<sup>1</sup> Mitscherlich was probably right in rejecting these singularly inappropriate words from the text.

but at the end of her career she threw off even the pretence of modesty and filled up the cup of impudence. Her husband had to go abroad for a long stay, and she considered this a suitable opportunity for unfaithfulness. She found a youth who may be described as a sort of male prostitute—perhaps the most wretched part of the business is that the lover she selected is one of those who ape manhood when they are among women, while they count as women among men. Well, it was not enough for her to put aside all fear and live openly with him in a foreign country, but she must needs bring him here over that wide stretch of sea, sleeping with him and exposing her unseemly lust on the boat for all to see. Oh, think of an adulterous intercourse with its shares both on sea and land, drawn out all the way from Egypt to Ionia! Does a woman fail? Then it is but for a single day: or, if the sin be repeated, she hides what she has done and conceals it from the eyes of all: but Melitte does not merely proclaim her unfaithfulness in the market-place<sup>1</sup>; she has it put abroad by the town-crier! All Ephesus knew of her gallant; she had thought no shame to import him hither from abroad, trafficking in a lover as though he were merchandise, buying him and bringing him hither as a pretty bit of cargo! ‘But I thought,’ says she, ‘that my husband had perished.’ Certainly; if he is dead, you are quit of the charge against you. In that case there is nobody to be injured by the adultery, nor can a marriage be outraged when there is no husband. But if the marriage has not come to an end, owing to the fact that the husband is still alive, then an act of robbery is committed upon

<sup>1</sup> Literally, “to the sound of the trumpet.”

διαφθείραντος ἄλλου ληστεύεται. ὥσπερ γὰρ μὴ μένοντος ὁ μαιχρὸς οὐκ ἦν, μένοντος δὲ ὁ μαιχρὸς ἐστίν.<sup>1</sup>

11. Ἐπὶ τοῦ Σωπάτρου λέγοντος, ὑποτεμὼν αὐτοῦ τὸν λόγον ὁ Θέρσανδρος, "Ἄλλ' οὐκ," ἔφη, "λόγων δεῖ."<sup>2</sup> δύο γὰρ προκαλοῦμαι προκλήσεις, Μελίττην τε ταύτην, καὶ τὴν δοκοῦσαν εἶναι τοῦ θεοπρόπου θυγατέρα, [οὐκέτι βασιλεύσαν, ὡς μικρῷ πρόσθεν ἔλεγον<sup>3</sup>] τῇ δὲ οὐτι δούλην ἐμὴν." καὶ ἀνεγίνωσκε

2 "Προκαλεῖται Θέρσανδρος Μελίττην καὶ Λευκίππην τοῦτο γὰρ ἤκουσα τὴν πόρνην καλεῖσθαι Μελίττην μὲν, εἰ μὴ κεκοιμήνηκεν εἰς Ἀφροδίτην τῷδε τῷ ξένῳ παρ' ὃν ἀπεδήμουν χρόνον, εἰς τὸ τῆς ἱερῆς Στυγὸς ὕδωρ εἰσβάσαν καὶ ἐπομοσαμένην ἀπηλλάχθαι τῶν ἐγκλημάτων τὴν δὲ ἑτέραν, εἰ μὲν τυγχάνει γυνή, δουλεύειν τῷ θεοπύτῃ· δούλαις γὰρ μόναις γυναῖξιν ἔξεστιν εἰς τὸν τῆς Ἀρτέμιδος νεῶν παριέναι· εἰ δὲ φησιν εἶναι παρθένον, ἐν τῇ τῆς σύριγγος ἄντρῳ κλεισθῆναι."

3 Ἡμεῖς μὲν οὖν εὐθὺς ἐδεξάμεθα τὴν πρόκλησιν, καὶ γὰρ ᾗδουμεν αὐτὴν ἐσομένην· ἡ δὲ Μελίττη θαρρήσασα τῷ παρ' ὃν ἀπεδήμει χρόνον ὁ Θέρσανδρος μηδὲν μοι κοινὸν πρὸς αὐτὴν γεγονέναι πλὴν λόγων, "Ἄλλὰ καὶ ἔγωγε," ἔφη, "ταύτην δέχομαι τὴν πρόκλησιν, καὶ ἔτι πλέον αὐτῇ<sup>4</sup>

<sup>1</sup> Collet's correction for 34.

<sup>2</sup> δεῖ is not in the MSS., but was supplied by Oubet.

<sup>3</sup> There was never any mention of putting Leucippe to the question, and this sentence is clearly an interpolation.

<sup>4</sup> Salmassius' correction for αὐτῇ.

it by the corruption of the wife by a third party. Exactly as much as if the marriage did not exist there would be no adulterer, so, as it does exist, an adulterer there must be."

11. Sopater was still speaking, but his speech was interrupted by Thersander, who cried: "There is no need of further talk. I make two challenges: one to Melitte here, and one to that girl who professes to be the daughter of the sacred ambassador, [with no further question of the torture which I mentioned a little time ago], but is really my slave." And he began to read out:

"*Thersander challenges Melitte and Leucippe—I think I have heard that is the harlot's name. Melitte, if she has not had to do with this foreigner during the time that I was abroad, is to enter the sacred water of the Styx, take the oath and be cleared, if she can, of the charges brought against her. As for the other, if she is found to be a woman of whom man has had carnal knowledge, she is to remain in slavery to her proper master, for such women can only enter the shrine of Artemis if they are slaves; if, however, she persists in declaring that she is a virgin, she is to be shut into the grotto of the pan-pipes.*"

We at once accepted this challenge, having been sure that it would be made: and Melitte, who was encouraged by the fact that during the time of Thersander's absence abroad nothing more serious than words had passed between her and me, also complied. "Certainly," she said, "I accept this challenge; and I will even add something to it un-



προστίθηναι τὸ δὲ μέγιστον, οὐδὲ εἶδον τὸ παρὰ-  
παν οὔτε ξένον, οὔτε πολίτην ἦκεν εἰς ὀμιλίαν.  
καὶ<sup>1</sup> ὧν λέγεις, καὶ ὧν . . . σε δεῖ παθεῖν, ἂν  
4 συκοφάντης ἄλγος;" "Ὁ τι ἂν," ἔφη, "δόξῃ  
προστιμῆσαι τοῖς δικασταῖς." ἐπὶ ταύτοις διελύθη  
τὸ δικαστήριον, καὶ εἰς τὴν ὑστεριάν διώριστο  
τὰ τῆς προκλήσεως ἡμῖν γενέσθαι.

12. Τὸ δὲ τῆς Στυγὸς ὕδωρ εἶχεν οὕτως.  
παρθένος ἦν εὐτιδής, ὄνομα Ῥοδῶπις. κνηγίῳ  
ἐρώσα καὶ θήρας πύδες ταχεῖς, εὖστοχαι χεῖρες,  
ζώνη καὶ μίτρα, καὶ ἀνεξωσμένας εἰς γόνα χιτῶν,  
καὶ κατὰ ἄνδρας κυρὰ τριχῶν. ὅρῳ ταύτην  
Ἄρτεμις, καὶ ἐπήνει, καὶ ἐκύλει, καὶ σύνθηρον  
ἐποίησατο, καὶ τὰ πλείστα κοινὰ ἦν αὐταῖς  
II θηρίματα. ἀλλὰ καὶ ὤμοσεν ἀεὶ παραμενεῖν,  
καὶ τὴν πρὸς ἄνδρας ὀμιλίαν φυγεῖν, καὶ τὴν εἰς  
Ἄφροδίτης ὕβριν μὴ παθεῖν. ὤμοσεν ἡ Ῥοδῶπις,  
καὶ ἤκουσεν ἡ Ἀφροδίτη, καὶ ὀργίζεται, καὶ ἐμύ-  
III νασθαι θέλει τὴν κόρην τῆς ὑπεροψίας. νεανί-  
σκος ἦν Ἐφέσιος καλὸς ἐν μεираκίῳ, ὅσον  
Ῥοδῶπις ἐν παρθένοις. ἐθόνικον αὐτοῦ ἐκύλουν  
ἐθήρα δὲ καὶ αὐτὸς ὡς Ῥοδῶπις, καὶ τὴν Ἀφροδίτην  
4 ὁμοίως οὐκ ἤθελεν εἰδέναι. ἐπ' ἀμφοτέρους οὖν ἡ  
θεὸς ἔρχεται καὶ τὰς θήρας αὐτῶν εἰς ἐν συνάγει  
τίως γὰρ ἦσαν κεχωρισμένοι· ἡ δὲ Ἄρτεμις  
τηνικαῦτα οὐ παρῆν. παραστησαμένη δὲ τὸν

<sup>1</sup> The text in these contexts and hereafter, and various emendations that have been proposed have not done much to cure it. The simplest seems 'καί τινος ὀμιλίαν, ὅσον λέγεις, καὶ τί σε δεῖ. . .

my own account; the most important part of which is that I never allowed anybody, whether citizen or foreigner, to enter into such relations with me during the time of which you speak. And now, what ought your penalty to be if you are proved to be a maker of false charges?" "Whatever fine," said he, "that the jury like to inflict." These terms settled, the court broke up, and it was decided that the business of the challenge should be determined on the following day.

12. This is the story of the water of the Styx. There was a maiden fair to see, called Rhodopis, passionately fond of hunting and the chase. She was swift of foot and a sure shot: she wore a girdle and a cap, her tunic was girt up at the knee, and her hair was cut short like a man's. Artemis once saw her, and was delighted with her pursuits; she summoned her, associated her with her in the chase, and many is the time that they hunted together: she took an oath that she would always remain with the goddess; that she would shun the company of men, and that she would never suffer the violence that Aphrodite inspires. Rhodopis swore: Aphrodite heard her, was wroth, and desired to punish the maid for her disdain. Now there was a young man at Ephesus, as fair among the striplings of that town as Rhodopis was among its maidens; Euthymicus was his name, and he was as passionate for the chase as was Rhodopis, and he too desired to know nothing of the power of Aphrodite. So the goddess was determined to attack them both, and brought to the same place the quarries they were hunting; for until that time they had never met, and on that occasion Artemis happened to be away. Aphrodite therefore

νῆον τὸν ταξότην ἢ Ἀφραδίτη εἶπε· “Τέκνον,  
 ζεύγος ταῦτα ὁρᾷς ἀναφρόδιτον καὶ ἐχθρὸν ἡμῶν  
 καὶ τῶν ἡμετέρων μυστηρίων; ἢ δὲ παρθένος καὶ  
 θρασύτερον ὤμοσε κατ’ ἐμοῦ. ὁρᾷς δὲ αὐτοὺς  
 5 ἐπὶ τὴν ἑλαφὸν συνετρίχοντας; ἔρξαι καὶ σὺ  
 τῆς θήρας ἀπὸ πρώτης τῆς τελημερᾶς κόρης· καὶ  
 πάντως γε τὸ σὸν βέλος εὐστοχώτερόν ἐστιν.”  
 ἐντείνουσιν ἀμφότεροι τὰ τόξα. ἢ μὲν ἐπὶ τὴν  
 ἑλαφον, ὃ ἔξ Ἑρώς ἐπὶ τὴν παρθένον· καὶ  
 ἀμφότεροι τυγχάνουσι, καὶ ἢ κυνηγέτις μετὰ τὴν  
 6 θήραν ἦν τεθραμμένη. καὶ εἶχεν ἢ μὲν ἑλαφος  
 εἰς τὰ νῶτα τὸ βέλος, ἢ δὲ παρθένας εἰς τὴν  
 καρδίαν· τὸ δὲ βέλος, Εὐθύδικον φιλεῖν. δεύτερον  
 7 δὲ καὶ ἐπὶ ταῦτον οἷστον ἀφίησι· καὶ εἶδον  
 ἀλλήλους Εὐθύδικας καὶ ἢ Ροδόπιον. καὶ ἔστη-  
 σαν μὲν τὸ πρῶτον τοὺς ὀφθαλμοὺς ἑκάτεροι,  
 μητέτερος ἐκκλῖναι θέλων ἐπὶ θάτερα· κατὰ  
 μικρὸν δὲ τὰ τραύματα ἀμφοῖν ἐξέπτεται, καὶ  
 αὐτοὺς ὃ Ἑρως ἐλαύνει κατὰ τοῦτ’ ἐπὶ τὸ ἄντρον, οὗ  
 νῦν ἐστὶν ἡ πηγή, καὶ ἐνταῦθα τὸν ὄρκον ψεύδονται.  
 8 ἢ Ἀρτεμις ὁρᾷ τὴν Ἀφραδίτην γελῶσαν, καὶ  
 τὸ πρᾶχθέν συνίησι, καὶ εἰς ὕδωρ λῖσι τὴν κόρην,  
 ἐνθα τὴν παρθερίαν ἔλυσε. καὶ διὰ τοῦτο, ὅταν  
 τις αἰτίαν ἔχῃ Ἀφραδισίων, εἰς τὴν πηγὴν εἰσβάσῃ  
 ἀπολούσεται· ἢ δὲ ἐστὶν ὁλόγη, καὶ μέχρι κυήμας  
 9 μέσση. ἢ δὲ κρίσις· ἐγγράψασα<sup>1</sup> τὸν ὄρκον  
 γραμματεῖον μηρίνθῳ δεδεμένον περιεθήκατο τῇ  
 δέρῃ. κἂν μὲν ἠφρευθῇ τὸν ὄρκον, μένει κατὰ  
 χώραν ἡ πηγή· ἂν δὲ ψεύδῃται, τὸ ὕδωρ ἀργίζεται  
 καὶ ἀναβαίνει μέχρι τῆς δέρης καὶ τὰ γραμ-  
 ματεῖον ἐκάλυψε.

<sup>1</sup> Jacob's emendation for MSS. ἐγγράφει.

sent for her son, the Archer; "My child," said she, "seest thou this pair that seek nought of love and hate us and our mysteries? And the virgin has even sworn a rash oath against me. Seest thou too how they are both following the same hind? Do thou begin the sport and that with this too daring maid; and thy dart shall surely miss not its aim." Both bend their bows—she at the hind, and Love at her; both hit, and after the quarry now is the huntress stricken. The hind received the arrow in its flank, the virgin in her heart; and her arrow was that she should love Euthynicus. Then Love shot another bolt, now at the youth; and then Euthynicus and Ithodotis saw one another. At first they kept their eyes fixed, each on the other, and neither could turn them away: little by little both their wounds began to burn, and then Love drove them to this very cave, where the spring now is, and there they belied their oath. Artemis saw Aphrodite laughing and understood what had happened, and she changed the maiden into a water-spring on the very spot where she had changed her virginity for womanhood. On this account, if a woman is called into question over affairs of love, she has to go down into the spring and bathe. Now the water is low, reaching only half way to the knee, and this is the procedure of the ordeal. She writes her oath on a tablet, which she then suspends by a string round her neck. If she has sworn a true oath, the spring remains in its place; but if she has perjured herself, the water boils up, rises to the height of her neck, and covers the written tablet.

Ταῦτα εἰπόντες, καὶ τοῦ καιροῦ προσελθόντες εἰς ἐσπέραν, ἀπῆειμεν κοιμησόμενοι, χωρὶς ἑκαστος.  
 13. Ἐπὶ δὲ τῇ ὕστεραίᾳ ὁ δῆμος μὲν ἅπας παρὴν ἤγειτο δὲ Θέρσανδρος φαιδρῶ τῇ προσώπῳ καὶ εἰς ἡμᾶς ἅμα βλέπων σὺν γέλωτι, ἐστόλιστο<sup>1</sup> δὲ ἡ Λευκίππη ἱερᾷ στολῇ· παθήρης ὁ<sup>2</sup> χιτῶν, ὀθόνης ὁ χιτῶν, ζώνη κατὰ μέσον τὸν χιτῶνα, ταινία περὶ τὴν κεφαλὴν φοινικοβαφής, ἐσάνδαλος ὁ ποὺς. καὶ ἡ μὲν εἰσῆλθε πᾶν κοσμίως· ἐγὼ δὲ ὡς εἶδον, εἰστήκειν τρέμων, καὶ ταῦτα πρὸς ἑμαυτὸν ἔλεγεν· “Ὅτι μὲν παρθένος ἡ Λευκίππη πεπλοστευκα, ἀλλὰ τὸν Πᾶνα, ὃ φιλτάτη, φοβοῦμαι. θεὸς ἐστὶ φιλοπαίρθετος, καὶ δέδοικα μὴ δευτέρα καὶ σὺ σύρυξ γένῃ. ἀλλ’ ἐκείνη μὲν ἔφυγε διώκοντα αὐτὸν ἐν πεδίῳ, καὶ ἐδιώκετο ἐν πλατείᾳ· σὲ δὲ καὶ εἰσω θυρῶν ἀπεκλείσσωμεν ὡς ἐν πολιορκίᾳ, ἵνα, εἴαν διώκῃ, μὴ δύῃ φυγεῖν.  
 4 ἀλλ’, ὃ δέσποτα Πᾶν, ἐνγνώμονήτεις, καὶ μὴ παραβαίης τὸν νόμον τοῦ τόπου· ἡμεῖς γὰρ αὐτὸν τετηρήκαμεν. ἔξίτω πάλιν ἡμῖν ἡ Λευκίππη παρθένος· ταύτας πρὸς τὴν Ἄρτεμιν συνθήκας ἔχεις· μὴ ψεύσῃ τὴν παρθένον.”

14. Ταῦτά μου πρὸς ἑμαυτὸν λαλοῦντος, μέλος ἐξηκούετο μουσικόν, καὶ ἐλέγχοτο μηδεποῖποτε λαγνιώτερον οὕτως ἀκουσθῆναι· καὶ εὐθὺς ἀνεργα-  
 2 μένας εἶδομεν τὰς θύρας. ὡς δὲ ἐξέθορον ἡ Λευκίππη, πᾶς μὲν ὁ δῆμος ἐξεβόησεν ὑφ’ ἡδονῆς καὶ τὸν Θέρσανδρον ἐλοιεύρουν, ἐγὼ δὲ δασυς ἐργάζεσθαι οὐκ ἂν εἴποιμι λόγῳ. μᾶν μὲν δὴ

<sup>1</sup> Corrected by Cobet from MSS. ἐστόλισται.

<sup>2</sup> I think Heveler's insertion of δ is necessary if we compare the exactly similar phrase in III. vii. § 6.

We talked over these matters, and as it was now drawing towards evening, we retired, each to his own bed, to sleep. 13. On the following day the whole population of the town was present, and at their head was Thersander, with a smiling and confident face, and he kept looking at us and laughing. Leucippe had been clad in a sacred robe, which was a long tunic of linen, with a girdle about her waist, a scarlet fillet on her head, and bare feet. She thus entered the cave with calm and orderly bearing; but I stood and trembled as I saw her go, saying to myself: "That Leucippe is a virgin, I am sure enough; but it is Pan, my darling, of whom I am afraid. He is a god too fond of virgins, and my fear is that you should be the second to be metamorphosed into a pan-pipes. The former heroine was able to escape him because he pursued her on a plain, and her chase was in broad, open country: but you we have shut up within gates, like a besieged city, so that you will have no chance of flight if he comes after you. My lord Pan, be kindly, and break not the law and custom of the spot, which we, for our part, have kept. Let Leucippe come back to us a virgin; this was thy compact with Artemis, so defraud thou not the virgin goddess."<sup>1</sup>

14. I was still murmuring thus to myself, when a strain of music sounded, and it was said that never had sweeter notes than those been heard from the grotto: and then we saw the doors open. Out sprang Leucippe, and all the people shouted for joy and began to revile Thersander, while I cannot express the state of delight in which I found myself.

<sup>1</sup> These last few words might also be taken to mean "so corrupt not the virgin (Leucippe)."

- ταύτην νέκην καλλίστην νενικηκότας, ἀπήειμεν  
ἐπὶ δὲ τὴν δευτέραν κρίσιν ἐχωροῦμεν, τὴν Στύγα.  
3 καὶ ὁ δῆμος αὐτῷ μετοσκευάζετο καὶ πρὸς ταύτην  
τὴν θίαν καὶ πάντα συνεπεραίνετο κακεῖ. ἡ  
Μελίττη τὸ γραμματεῖον περιέκειτο· ἡ πηγὴ  
διαιγῆς<sup>1</sup> καὶ ὀλίγη· ἡ δὲ ἐνέβη εἰς αὐτὴν καὶ ἔστη  
4 φαίδρῳ τῷ προσώπῳ. τὸ δὲ ὕδωρ οἶον ἦν κατὰ  
χώραν ἔμνευε, μηδὲ<sup>2</sup> τὸ βραχύτατον ἀναθορὴν τοῦ  
συνήθους μέτρον. ἐπεὶ δὲ ὁ χρόνος, ὡν ἐνδιατρίβειν  
ἐν τῇ πηγῇ διώριστο, παρεληλύθει, τὴν μὲν ὁ  
πρόεδρος δεξιωσάμενος, ἐκ τοῦ ὕδατος ἐξάγει, δύο  
παλαίσματα τοῦ Θερσαίνδρου νενικημένου, μέλλων  
δὲ καὶ τὸ τρίτον ἡττᾶσθαι, ὑπεκδύς εἰς τὴν οἰκίαν  
ἐκδιδράσκει, φοβηθεὶς μὴ καὶ καταλεύσειεν αὐτὸν  
5 ὁ δῆμος τὸν γὰρ Σωσθέην εἰλκον ἄγοντες νεανί-  
σκοι τέτταρες, δύο μὲν τῆς Μελίττης συγγενεῖς,  
δύο δὲ οἰκέται· ταύτους γὰρ ἐπεπρόμφει ζητήσοντας  
αὐτὸν ἡ Μελίττη. συνεῖς δὲ ὁ Θέρσανδρος πόρ-  
ρωθεν, καὶ καταμηνύσειν τὸ πρᾶγμα εἰδιώξ, αὖ  
ἐν βασάνοις γένηται, φθάσας ἀποδιδράσκει, καὶ  
6 νυκτὸς ἐπελθοῦσας, τῆς πόλεως ὑπεξέρχεται. τὸν  
δὲ Σωσθέην εἰς τὴν εἰρητὴν ἐκέλευσαν οἱ ἄρ-  
χοντες ἐμβληθῆναι, τοῦ Θερσαίνδρου φηγόντας.  
τότε μὲν οὖν ἀπηλλοτριτόμεθα, κατὰ κράτος ἤδη  
γενόμενοι καὶ ὑπὸ πάντων εὐφημούμενοι.

15. Τῇ δὲ ὑστεραίᾳ τὸν Σωσθέην ἔργον ἐπὶ  
τοὺς ἄρχοντας οἱ ταύτην ἔχοντες τὴν πίστιν. ὁ  
δὲ ἐπὶ βασάνους ἑαυτὸν ἀγόμενον ἰδὼν, πάντα  
σαφῶς λέγει, ὅσα τε ἐτόλμησεν ὁ Θέρσανδρος, καὶ

<sup>1</sup> Jacobs' *maas* (originally *montation* for *MISS*, δι' αὐτῆς).

<sup>2</sup> Rightly altered by Hecuba from *MISS*, *ρεττε*.

We therefore retired, having won one magnificent victory; and we then went on to the second ordeal, that of the Styx. The people also came thither from the cave in order to witness the spectacle; and there too the whole process was gone through. Melitte put on the tablet round her neck, the water was clear and shallow; she descended into it and stood there with a smiling and cheerful face. The water remained at exactly its previous depth, rising not even an inch above its accustomed level. When the time had passed during which she had to stand in the spring, the presiding judge took her by the hand and led her out of the water; and so Thersander was defeated in two trials of strength. Guessing that he would be beaten in the third too, he slipped away and hurried to his house, fearing that he would be stoned by the populace: for at that moment came four youths, dragging with them Sosthenes—two of them Melitte's kinsmen, and two of them her servants—whom she had sent to look for him. But Thersander had observed what was happening from afar, and knowing that if Sosthenes were put to the torture he would reveal the whole plot, determined to flee before this could happen, and so privately left the city when night fell. After Thersander had left the scene, the magistrates ordered Sosthenes to be put in ward; and we then departed, having thus won the mastery over our enemies, and having blessings called down upon our heads by all the people.

15. On the following day those appointed for the purpose brought Sosthenes before the magistrates. Immediately that he realised that he was being brought out to be put to the question, he told the whole story without concealment, both Thersander's



ὅσα αὐτὸς ὑπερέτησεν· οὐ παρέλιπε δὲ οὐδὲ ὅσα  
 ἰδία πρὸ τῶν τῆς Λευκίππης θυρῶν διελέχθησαν  
 2 πρὸς ἀλλήλους περὶ αὐτῆς. καὶ ὁ μὲν αὖθις εἰς  
 τὴν εἰρετὴν ἐβέβλητο, δώσω δόικην· τοῦ δὲ  
 Θερσάνδρου φυγὴν ἀπόντος κατέγραψαν. ἡμᾶς  
 δὲ ὁ ἱερεὺς ὑποδέχετο πάλιν τὸν αἰθισμένον  
 3 τρόπον. καὶ μεταξὺ δειπνοῦντες ἐμυθολογοῦμεν  
 ἅ τε τὴν προτέραν ἐτύχομεν εἰπόντες, καὶ εἴ τι  
 ἐπιδεέστερον ἦν ὧν ἐπάθαμεν. ἡ Λευκίππη δέ,  
 ἅτε δὴ μᾶλλον τὸν πατέρα μηκέτι αἰδουμένη, ὥς  
 ἂν σαφῶς παρθένος εὐριθείσα, τὰ συμβάντα μεθ'  
 4 ἡέαντῃς διηγεῖτο. ἐπεὶ δὲ κατὰ τὴν Φάρον ἐγε-  
 γόκει καὶ τοὺς ληστὰς, λέγων πρὸς αὐτήν· “Οὐκ  
 ἔροίς ἡμῖν τὸν μῦθον τῶν τῆς Φάρου ληστῶν καὶ  
 τῆς ἀποτμηθείσης ἐκεῖ τὸ αἶνγμα κεφαλῆς, ἵνα  
 σοι καὶ ὁ πατήρ ἀκούσῃ· τοῦτο γὰρ μόνον ἐνδεῖ  
 πρὸς ἀκρόασιν τοῦ παντὸς δράματος.”

16. “Γυναῖκα,” ἔφη, “κακοδαίμονα ἐξαπα-  
 τήσαντες αἱ λησταὶ τῶν ἐπὶ μισθῷ πωλουσῶν τὰ  
 Ἀφροδίτης, ὥς ἔη ναυκληρῶ τιλὶ γυναῖκα συνεσο-  
 μένην ἐπὶ τοῦ σκάφους. ταύτην εἶχον ἐπὶ τῆς  
 νηὸς, ἀγνοοῦσαν τὴν ἀλήθειαν ἐφ’ ἧ παρῆν, ὑπο-  
 2 πείρουσαν δὲ ἡσυχῇ τιλὶ τῶν πειρατῶν· λόγῳ δὲ  
 ἦν ἐραστῆς ὁ ληστὴς. ἐπεὶ δὲ ὀρπίσαντές με, ὥς  
 εἶδες, ἐπέθεσαν τῷ σκάφει καὶ πτερῶσαντες αὐτὰ

attempts and his own contributions towards the success of the plot: and he did not even leave out the conversation which they had had with one another before the doors of the hut where Leucippe was confined. He was therefore thrust back into prison to await his sentence, while against Theramander in absence a decree of banishment was passed. As for us, the bishop entertained us once more in his usual hospitable fashion, and during dinner we conversed on the same subjects as on the previous<sup>1</sup> occasion, making particular mention of any details of our adventures which were then omitted. Leucippe especially, being now no longer shy in her father's company, as her virginity was clearly proved, related her story with the greatest pleasure. When she came to the part connected with the island of Pharos and the pirates: "Tell us," said I to her, "of the stratagem which the Pharian pirates devised and explain the riddle of the decapitated woman for your father too to hear; for that is the only point still lacking to the complete understanding of the whole romance."

16. "She was one of those unfortunate women," said she, "who make a traffic of love. The pirates had imposed upon her, on the pretext that she was to become the wife of a skipper who was aboard; and they kept her on the ship, where she did not know the real reason that they desired her presence, but was secretly intimate with one of the pirates, who was supposed to be her lover. Now when they carried me off, as you saw, and put me aboard and

<sup>1</sup> Heccher wished to change *πρὶν* into *πρὸ*, "the day before." But the previous dinner with the bishop was four days before.

ταῖς κόπαις ἔφυγον, ὁρῶντες τὴν διώκουσαν καὶ  
 φθάνουσαν, περιελόντες τὸν το κόσμον καὶ τὴν  
 ἐσθῆτα τῆς ταλαιπώρου γυναικὸς ἐμοὶ περιτι-  
 θέασι, τοὺς δὲ ἐμούς χιτωμόσκους ἐκέλευ· καὶ  
 στήσαντες αὐτὴν ἐπὶ τῆς πρύμνης ὅθεν διώκοιτες  
 ὄψαισθε,<sup>1</sup> τὴν κεφαλὴν ὑποστέμνουσιν αὐτῆς, καὶ  
 τὸ μὲν σῶμα ἔρριψαν, ὡς εἶδες, κατὰ τῆς θαλάσ-  
 σης, τὴν δὲ κεφαλὴν, ὡς ἔπεσεν, εἶχον ἐπὶ τῆς  
 3 ἡτῆς τότε. μικρὸν γὰρ ὕστερον καὶ ταύτην ἀπο-  
 σκευάσαντες ἔρριψαν ὁμοίως, ὅτε μηκέτι τοὺς  
 διώκοτας εἶχον. οὐκ οἶδα δὲ πότερον τούτου  
 χάριν προπαρασκευάσαντες ἔτυχον τὴν γυναῖκα,  
 ἢ διεγνωκότες ἀνδραποδίσαντες πωλῆσαι, ὥσπερ  
 ὕστερον πεπρώκασιν καὶ ἐμὲ· τῷ δὲ διώκεσθαι πρὸς  
 ἀπάτην τῶν διωκόντων αὐτ' ἐμεῦ σφάττανσι,  
 νομίζοντες πλῆθος ἐμπολήσειν ἐκ τῆς ἐμῆς πράξεως  
 4 ἢ τῆς ἐκείνης. διὰ τοῦτο γὰρ καὶ τὸν Χαιρέαν  
 τὴν ἀξίαν δόντα δίκην ἐπέδωκε· αὐτὸς γὰρ ἦν ὁ  
 συμβουλεύσας αὐτ' ἐμοῦ τὴν ἀνθρωπὸν ἀποκτεί-  
 5 ναι τας βίβαι. ὁ δὲ λοιπὸς τῶν ληστῶν ὄχλος  
 οὐκ ἔφασάν με αὐτῇ ἀφήσειν μόνω· φθάνειν γὰρ  
 ἤδη λαβύοντα σῶμα ἕτερον, ὃ πραθεῖν ἂν παρέσχευ  
 αὐτοῖς ἀφορμὴν κέρδους· δεῖν δὲ ἀντὶ τῆς θανά-  
 σης ἐμὲ πραθεῖσαν κοινὴν ἅπασιν αὐτοῖς γενέσθαι  
 6 μᾶλλον ἢ ἐκείνη μόνω. ὡς δὲ αὐτέλεγε, δικαιολο-  
 γούμενος δῆθεν καὶ τὰς συνθήκας προφέρων, ὡς  
 οὐκ εἰς πρῶσιν ἄρπάσειεν αὐτοῖς, ἀλλ' ἐρωμένην  
 αὐτῇ, καὶ τι θρασύτερον εἶπε, τὶς τῶν ληστῶν,

Hercher restored the optative for MSS. ὀφείλει.

went off with all the speed that their oars could effect, they saw that the pursuing vessel was gaining upon them; they therefore stripped the poor woman of her ornaments and clothes, which they put upon me, while they clad her in my garments, and then put her on the prow, where you, the pursuers, could see all that took place, and struck off her head. Her body, as you saw, they threw into the sea, while they picked up her head and kept it for the time on the ship: not long after, when they were no longer being pursued, they made away with her head too and threw it overboard. I do not know whether that was the actual reason that they had arranged to have the woman on the ship, or whether they intended to sell her as a slave, just as they afterwards bartered me away: but at any rate, when they were chased, they killed her in my place to cheat their pursuers, thinking that they would gain a greater profit from my sale than from hers. The result was that I saw Chaereus suffer the fate he deserved—it was he who had advised them to kill the female, and throw her overboard instead of me. The rest of the band of pirates said that they were certainly not going to hand me over to him alone; he had already had his share in the body of one slave, which, if sold, would have afforded them a considerable gain to begin with; and in the place of the dead woman I must be sold and so be a common source of profit to them all rather than to him only. He objected to this, arguing with them and alleging the agreement to which he had come with them; he asserted that he had not carried me off for them to sell, but to be his mistress. He went on to speak in a somewhat

καλῶς ποιοῦν, ὑπισθεν ἐστὼς ἀποκόπτει τὴν  
 7 κεφαλὴν αὐτοῦ. ὁ μὲν οὖν δίκην οὐ μεμπτὴν  
 δοῖς τῆς ἀρπαγῆς, ἔρριπτο καὶ αὐτὸς κατὰ τῆς  
 θαλάσσης· οἱ δὲ λησταί, δύο πλεύσαντες ἡμερῶν,  
 ἄγονσί με οὐκ οἶδ' ὅποι γε, καὶ πιπράσκουσιν  
 ἐμπόρῳ συνήθει, κάκεινος Σωσθένης."

17. Λέγει δὴ καὶ ὁ Σώστρατος "Ἐπεὶ τοῖνυν  
 τοὺς ὑμετέρους μύθους, ὦ παιδίᾳ, κατελέξατε,  
 φέρε ἀκούσατε," εἶπη, "καὶ παρ' ἐμοῦ τὰ οἴκοι  
 πραχθέντα περὶ Καλλιγύνης τὴν σὴν, ὦ Κλειτο-  
 φῶν, ἀδελφὴν, ἵνα μὴ ἀσύμβολος ὦ<sup>1</sup> μυθολογίας  
 12 παντάπασιν." καὶ γὰρ ἀκούσας τὸ τῆς ἀδελφῆς  
 ὄνομα, πᾶν τὴν γνώμην ἐπεστρέφην, καί, "Ἄγε,  
 πύτερ," εἶπον, "λέγε· μόνον περὶ ζῴσης<sup>2</sup> λέγοις."  
 ἄρχεται δὲ λέγειν, ἃ φθάνω προειρηκὼς ἅπαντα,  
 τὸν Καλλισθένην, τὸν χρησμόν, τὴν θεωρίαν,  
 τὸν λέμβον, τὴν ἀρπαγὴν.

3 Ἐἵτα προσέθηκεν, ὅτι "Μαθὼν κατὰ τὸν  
 πλεῦν ὡς οὐκ ἦν θιγάτηρ ἐμή, διημαρτήθη ἐν  
 τὸ πᾶν ἔργον αὐτῷ, ἥρα δὲ ὁμῶς καὶ σφόδρα  
 τῆς Καλλιγύνης· προσπεισὼν αὐτῆς ταῖς γούνασι,  
 'Δέσποισνα, εἶπε, 'μή με νομήσης ληστὴν εἶναί  
 τινα καὶ κακοῦργον. ἄλλὰ γάρ εἰμι τῶν εὖ  
 γεγονότων, γένει Βοζάντιος ἐστέρος οὐδενός·  
 ἔρως δὲ με λησταίᾳς ὑποκριτὴν παποίηκε καὶ  
 ταύτας ἐπὶ σοὶ πλέξαι τὰς τέχνας. δοῦλον οὖν  
 με σεαυτῆς ἀπὸ ταύτης τῆς ἡμέρας νόμιζε. καὶ  
 σοι προῖκα ἐπιβίβωμι, τὸ μὲν πρῶτον ἐμαυτόν,

<sup>1</sup> An anonymous conjecture in Passow's Lexicon for MSS. ἀσύμβολος.

<sup>2</sup> ζῴς, which used here to follow in the MSS., was rightly removed by Jacobs.

violent manner, when one of the pirates, I am thankful to say, crept behind him and struck off his head. He thus received the most providential reward for his violent abduction of me, and was himself thrown into the sea: the pirates sailed on for two days more, carrying me to some country or other, I know not where, and sold me to their regular slave-dealer, and he in turn to Sesthenes."

17. Then said Sostratus: "Now that you, my children, have finished your stories, listen to mine: the story of what happened at home with regard to Calligone—your sister, Clitophon; I shall thus not have contributed absolutely nothing to these excellent recitals." Hearing the name of my sister, I was all attention: "Speak on, father," said I, "only may your story be of one who is still in the land of the living!" He began by recounting all that I described some time ago<sup>1</sup>—about Callisthenes, and the oracle, and the sacred embassy, and the boat, and the abduction.

He then went on: "Callisthenes, during the course of the voyage, realised that she was not my daughter, and that his attempt had therefore completely failed of its object: yet all the same he fell in love with Calligone, and that violently. Throwing himself at her feet, 'Lady' said he, 'think not that I am a pirate or common malefactor; well born am I, a Byzantine, second to none, by descent; love made me act a pirate's part and weave this plot against you. So from this day forward count me your slave. I bring you as a marriage portion, first of all myself, and, secondly, greater wealth than your

<sup>1</sup> Book II., chs. xlii.-xviii.

- ἔπειτα ὅσῃν οὐκ ἂν ὁ πατήρ ἐπέδωκέ σοι. τηρήσω  
 4 δέ σε παρθένον μέχρι περ ἂν σοὶ δοκῇ.<sup>1</sup> καὶ  
 ταῦτα εἰπὼν καὶ ἔτι τούτων πλείονα εὐαγαροτέραν  
 τὴν κόρην αὐτῷ γενέσθαι παρεσκεύασεν. ἦν δὲ  
 καὶ ὀφθῆναι καλὸς καὶ στωμύλος καὶ πιθανώ-  
 τατος, καὶ ἐπειδὴ ἦκεν εἰς τὸ Βυζάντιον, συμ-  
 βόλαιον ποιησάμενος προικὸς μεγίστης καὶ τᾶλλα  
 πολυτελῶς παρασκευάσας, ἐσθῆτά τε καὶ χρυσῶν  
 καὶ ὅσα εἰς κύσμον γυναικῶν εὐδαιμόνων, περιεῖ-  
 πεν εὖ καὶ καλῶς, ἄχραντον τηρῶν, ὡς ἐπηγ-  
 γείλατο· ὥστε καὶ αὐτὴν ἡρέκει τὴν κόρην ἤδη.  
 5 ὁ δὲ καὶ τᾶλλα πάντα παρείχεν ἑαυτὸν κοσμιώ-  
 τατον καὶ ἐπεικῇ καὶ σώφρονα, καὶ ἦν τις  
 ἐξαίφνης περὶ τῶν νεανίσκων θαυμαστῇ μεταβολῇ.  
 εἶδρας τε γὰρ ἐξανίστατο τοῖς πρεσβυτέροις καὶ  
 ἐπεμελείτο φθάνειν προσεγορεύων τοὺς ἐτυγχά-  
 νοντας, καὶ τὸ τέως ἄκριτον πολυτελές ἐκ τῆς  
 πρὶν ἡσυχίας εἰς τὸ εὐβουλον μεταπίπτειν, τὸ  
 μεγαλόφρον ἐφύλαττε πρὸς τοὺς ἐν χρεῖᾳ τοῦ  
 λαβεῖν διὰ πονίαν ὄντας· ὥστε θαυμάζειν ἅπαν-  
 τας τὸ αἰφνίδιον οὕτως ἐκ τοῦ χείρονος εἰς τὸ  
 6 πάννυχον χρηστὸν μετελθόν. ἐμὲ δὲ οὖν ἡρέκει  
 πάντων μᾶλλον, καὶ ὑπερηγάπων αὐτόν, καὶ τὴν  
 πρὶν ἡσυχίαν φύσεως ἐνόμιζον εἶναι θαυμαστὴν  
 μεγαλουργίαν, ἀλλ' οὐκ ἄκρασίαν.  
 7 “Κἀμέ οὖν ὑπεισῆει τὸ τοῦ Θεμιστοκλέους, ὅτι  
 κύκλῳ τὴν πρώτην ἡλικίαν σφόδρα δόξας ἑκό-

<sup>1</sup> “In the first part of his youth his behaviour and doings were very light and unconstant, as one carried away with a rash head, and without any order or discretion; by reason whereof his manners and conditions seemed marvellously to

father would have allotted to you as your dowry : and I will respect your virginity as long as seems good to you !' By means of these words and others like them he was not unsuccessful in inducing the maiden to look upon him favourably, as he was handsome and both ready and persuasive of speech. On his arrival, too, at Byzantium, he made a marriage settlement of a very large sum of money upon her, and also provided her most handsomely with all else that she could require—clothes, gold, and all the ornaments that wealthy women wear : he treated her with the greatest respect, and, as he had promised, made no attempt on her chastity : with the result that he very soon captured her heart. In the other departments of life too he shewed himself polite, virtuous, and discreet ; a most wonderful change had taken place in him ! He would rise from his chair when anyone older than himself entered the room, he would be careful to be the first to salute people whom he met, and his former indiscriminate prodigality turned to prudence, but remained a copious liberality to those who, through their poverty, must needs accept favours. All wondered at this sudden transformation from the bad to the really excellent : I was perhaps of all the most attracted by him, both because I was naturally very fond of him and also because I thought that his former irregularities were more the result of an excess of extravagance, but never of vice.

" I called to mind the case of *Thermistocles*<sup>1</sup> ; how he in his early youth appeared to indulge in the

change, and oft-times fell into very ill-favoured events, as himself did afterwards confess, by saying that a ragged coat oft-times proves a good lasso, specially if he be well-riden and broken as he should be."—*Petrarch*.



λαστος εἶναι, πάντας ὑπερέβαλεν Ἀθηναίους  
 ὕστερον σοφία τε καὶ ἀνδραγαθία. καὶ δὴ μετε-  
 νέουν ἵπποσκορακίσας αὐτόν, ὅτε μοι περὶ τοῦ  
 8 τῆς θυγατρὸς διελέχθη γάμον· καὶ γὰρ με σφόδρα  
 ἐθεράπευε καὶ ἐκάλει πατέρα καὶ κατὰ τὴν ἀγορὰν  
 ἐδορυφόρει. καὶ τῶν εἰς πόλεμον γυμνασίων  
 οὐκ ἡμέλει, ἀλλὰ καὶ πάννυ ἑρρωμένους ἐν ταῖς  
 9 ἵππασiais διέπριπεν. ἦν μὲν οὖν καὶ παρὰ τὸν  
 τῆς ἀσωτίας χρόνον ταῦτοις χαίρων καὶ χρώμενος,  
 ἀλλ' ὥς ἐν τρυφῇ καὶ παιδείᾳ· τὸ δὲ ἀνδρείου ὅμως  
 αὐτῷ καὶ τὸ ἔμπειρον λεληθότως ἐτρέφετο. τέ-  
 λεον δὲ ἦν αὐτῷ τὸ ἔργον πρὸς τὸ καρτερώς καὶ  
 ποικίλως διαπρέπειν ἐν τοῖς πολεμικοῖς· ἐπεδίδον  
 10 δὲ καὶ χρήματα ἱκανὰ τῇ πόλει. κἀκεῖνον ἄμα  
 ἐμοὶ στρατηγὸν προεβύλοντο· ὅθεν ἔτι μᾶλλον  
 ὑπερησπάζετό με, ὑπήκουόν μοι κατὰ πάντα  
 παρέχων ἑαυτόν.

18. Ὅτι δὲ ἐνικήσαμεν τὸν πόλεμον ἐπιφανείᾳ  
 τῶν θεῶν, ὑποστρέψαντες εἰς τὸ Βυζάντιον, εὐφη-  
 μοῦντες τὸν Ἡρακλέα καὶ τὴν Ἀρτεμιν, ἐχειροτο-  
 μήθημεν, ἐγὼ μὲν ἐνταῦθα τῇ Ἀρτέμιδι, ὁ δὲ εἰς  
 Τύρον Ἡρακλεῖ, λαβόμενός μου τῆς δεξιᾶς ὁ  
 Καλλισθένης, διηγεῖται πρῶτον τὰ πεπραγμένα  
 2 αὐτῷ περὶ τὴν Καλλιγόνην, Ἄλλ' ἄπερ ἐποιή-  
 σαμεν, πάτερ, εἶπε, τὰ μὲν νεότητος φύσει  
 πέπρακται βία, τὰ δὲ μετὰ ταῦτα προαιρήσει.  
 παρθένον γὰρ τὴν κόρην μέχρι τούτου τετήρηκα.

wildest excesses, but later on excelled all the Athenians in wisdom and bravery. And so I began to be sorry that I had contemptuously rejected him when he had broached the subject of an alliance with my daughter—particularly as he always shewed me the greatest attention, calling me ‘father,’ and escorting me through the open squares. Nor did he neglect the training that is necessary for military glory, but greatly distinguished himself in the cavalry exercises: indeed, even in the time of his dissipation he had been fond of horses and familiar with their use, but only as a distraction or a luxury, and he had thus, without knowing it, encouraged in himself the spirit of bravery and skill in horsemanship. It finally became his object to gain distinction in war by his endurance and his versatility: he gave large contributions towards the public services; and then his fellow-citizens appointed him as an associate-general with me, a position which made him still more deferential and cordial towards me, shewing himself willing to accede to my wishes at every turn.

18. “After we had brought the war to a successful conclusion, owing to the divine manifestations<sup>1</sup> in our favour, we returned to Byzantium, as we desired to express our gratitude to Hercules and Artemis. It was voted I should be the delegate hither to Artemis and he to Hercules at Tyre. Before our departure, Callisthenes took me by the hand and told me the whole story about Calligone. ‘As for what I did, father,’ said he, ‘it began as a deed of violence in the heat of youth, but it has gone on as a matter of sober inclination. Up to this very moment I have respected her chastity, and that in

<sup>1</sup> That of Artemis is mentioned in VII. xii. § 4.

καὶ ταῦτα πολέμοις ὀμιλῶν, ὃν οἷς οὐδεὶς ἀνα-  
 3 βάλλεται τὰς ἡδονάς. νῦν οὖν εἰς τὴν Τύρον  
 αὐτὴν ἀπαγαγεῖν ἔβρωκα πρὸς τὸν πατέρα, καὶ  
 νόμῳ παρ' ἐκείνου λαβεῖν τὸν γάμον. ἂν μὲν οὖν  
 ἐθελήσῃ μοι δοῦναι τὴν κόρην, ἀγαθὴ τύχη  
 δέξομαι· ἂν δὲ σκαιὸς γένηται καὶ δύσκολος, παρ-  
 4 θένῃ αὐτὴν ἀπολήψεται. ἐγὼ γὰρ προῖκα ἐπι-  
 δοὺς οὐκ εὐκαταφρένητον, ἀγαπητῶς ἂν λάβωμι  
 τὸν γάμον· ἀναγνώσομαι δὲ σοι καὶ τὸ συμ-  
 βόλαιον, ὃ φθάσαι πρὸ τοῦ πολέμου γράψας,  
 δεόμενος συνιοκίται τῷ Καλλισθένει τὴν κόρην,  
 τὸ τε γένος αὐτοῦ καταλέγων καὶ τὸ ἄξίωμα καὶ  
 5 τὰς ἐν τοῖς πολέμοις ἀριστείας· τοῦτο γάρ ἐστιν  
 ἡμῶν τὸ συγκείμενον. ἐγὼ δέ, ἢν τὴν ἔφεσιν  
 ἀγωνισώμεθα, διέβρωκα πρῶτον μὲν εἰς τὸ Βυ-  
 ζάντιον διαπλεῦσαι, μετὰ ταῦτα δὲ εἰς τὴν Τύρον.”  
 καὶ ταῦτα διαμυθολογήσαντες ἐκειμήθημεν τὸν  
 αὐτὸν τρόπον.

19. Τῇ δὲ ὑστεραίᾳ παραγενόμενος ὁ Κλεινίας  
 ἔφη Θέρσανδρον διὰ τῆς νυκτὸς ἀποδεδρακέναι·  
 τὴν γὰρ ἔφεσιν οὐχ ὥς ἀγωνιούμενον πεποιῆσθαι·  
 βουλόμενοι δὲ μετὰ προφάσεως ἐπισχεθῆναι τὸν  
 2 ἔλεγχον ὃν ἐτόλμησε. μέμναντες οὖν τῶν ἐξῆς  
 τριῶν ἡμερῶν, ὅσων ἦν ἡ προθεσμία, προσελ-

war-time, when men are generally not accustomed to defer<sup>1</sup> their pleasures. I have therefore now decided to take her back to her father at Tyre, and there to ask him to give her to me in marriage in accordance with the law.<sup>2</sup> If he will give her to me, I will take her and rejoice at my good fortune; if he makes objections and refuses, he shall take her back, still a virgin: I have given her a marriage portion which is not to be despised, and I would gladly conclude the marriage.<sup>3</sup> I will read you the letter which I wrote before he went to fight, asking Hippias to unite the girl to Callisthenes: in it is recited his good birth and worth, and also his brave deeds in the field<sup>4</sup>: that is the arrangement that Callisthenes and I made. As for myself, if we are successful in the appeal,<sup>5</sup> I have made up my mind to sail first for Byzantium, and after that to proceed to Tyre." When we had finished all this conversation, we retired to our couches as on the previous occasions.

19. On the following day Clinias came and told us that Thersander had fled in the night; he had appealed without any intention of appearing, and only wished, under this pretence, to put off the trial at which his plot would have come to light. We therefore stayed three days more, the legal time for renewing proceedings, and then appeared before the

<sup>1</sup> For reasons given in IV. vii. § 3.

<sup>2</sup> Presumably the law mentioned in II. xiii. § 3. But that was a law at Byzantium, not at Tyre, and Callisthenes may merely mean "in due legal form."

<sup>3</sup> In other minor wars, I suppose.

<sup>4</sup> No mention has been made of this appeal. Perhaps it has dropped out in some imperfection of the text, or it may mean little more than the conclusion of the case, which was still technically unfinished.

θύντες τῷ προΐδρῳ, καὶ τοὺς νόμους ἀναγνόντες  
καθ' οὓς οὐδεὶς ἔτι τῷ Θερσάνδρῳ λόγος πρὸς  
ἡμᾶς ἦν, ἡγὼς ἐπιβάντες καὶ οὐρίῳ χρησάμενοι  
πνεύματι, κατήραμεν εἰς τὸ Βυζάντιον, καὶ κεῖ τοὺς  
πολυεῖκτους ἐπιτελέσαντες γάμους, ἀπεδημίσα-  
3 μεν εἰς τὴν Τύρον. δύο δὲ ὕστερον ἡμερῶν τοῦ  
Καλλισθένους ἐλθόντες, εὗρομεν τὸν πατέρα μέλ-  
λοντα θύειν τοὺς γάμους τῆς ἀδελφῆς εἰς τὴν  
ὑστεραίαν. παρήμεν οὖν ὥς καὶ συνθέστοντες  
αὐτῷ καὶ εὐχόμενοι τοῖς θεοῖς τοὺς τε ἑμοὺς καὶ  
τοὺς ἐκείνου γάμους σὺν ἀγαθαῖς φυλαχθῆναι  
τύχαις. καὶ διεσπώκαμεν ἐν τῇ Τύρῳ παρα-  
χειμάσαντες διελθεῖν<sup>1</sup> εἰς τὸ Βυζάντιον.

<sup>1</sup> It is possible that Jacobs was right when he thought that some such word as ἔρι or ἔρεϊ had dropped out before διελθεῖν.

## BOOK VIII, 19

Chief Justice, where we had the laws read in accordance with which Thersander could no longer have any cause of action against us. We then took ship and, obtaining a favouring wind, arrived at Byzantium, where we celebrated the marriage for which we had so long prayed, and thence set out for Tyre. We reached it two days after the arrival of Callisthenes, and we there found my father just about to offer the proper sacrifices for my sister's wedding, which was to take place on the following day. At this we were present to join in the sacrifices and to pray the gods that both my marriage and his might be guarded and secured by the best of fortune ; and our intention was to pass the winter at Tyre and afterwards to proceed to Byzantium.<sup>1</sup>

<sup>1</sup> Our author seems to have forgotten that the story began by being Clitophon's narration to himself. The narration took place at Sidon, and there should have been a few words to round up the book to explain how it came about that Clitophon found himself at Sidon, and for the author to thank him for his interesting narration.



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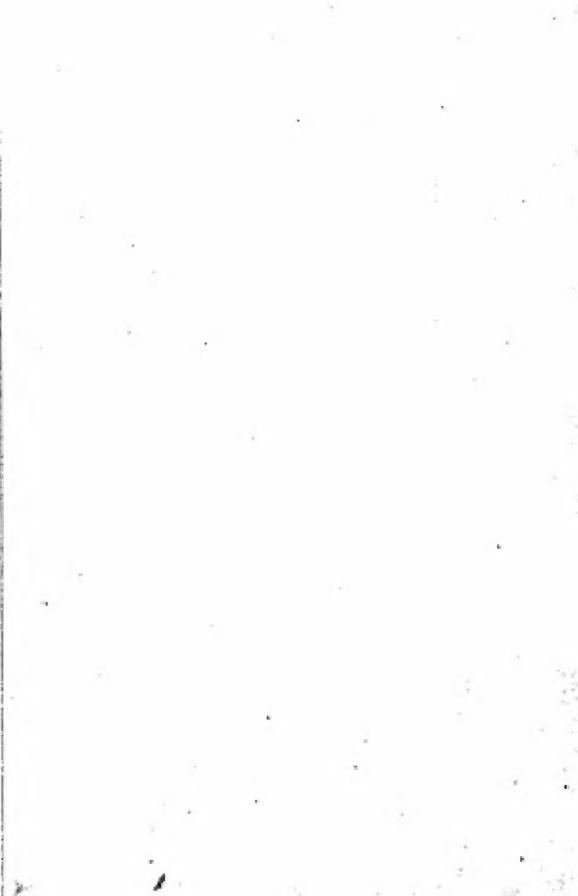
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